

Music div

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CHAMINADE INSPIRED BY AMERICAN VISIT

She Will Translate Her Impressions
Into Music When She
Reaches Home

French Composer Makes Farewell Appearance in New York—Her Future to Be Devoted to Composition—Our Audiences Do Not Applaud to Be Polite.

Preparing for her departure from America next Thursday, Mme. Cecile Chaminade, the distinguished French composer-pianist, told a representative of MUSICAL AMERICA that she has been enchanted by her reception in this country.

"Everywhere, North, East, South and West, there have been full houses. I have been much impressed by this honor," she said. "I would like to stay in America longer, but I cannot. I hope to return two years hence."

"I like the American audiences because they are so sincere. If they like a thing they show it, and if they do not like a thing they also show it."

"Such sincere enthusiasm one doesn't meet in Europe. Here the people do not applaud because they wish to be polite, but because they are interested. The enthusiasm which was shown over my compositions was very gratifying to me."

"What shall be my future? I am undecided. I have had many flattering offers, but I believe that my future career rests on my composing. I hope some time to make it known to the Americans that I have composed for orchestra, symphonies, concertos and other forms."

"I lean toward Romanticism. It is best to be modern in composing, though there must always be perfect form as a background and melody always. When I return to Paris I shall rest and compose. I hope to reproduce in music some of the grand scenery of your country."

Mme. Chaminade's farewell concert in Carnegie Hall on Tuesday afternoon brought forth another large audience, who, by their enthusiasm, applause and manifestation of interest in the work presented, paid a final tribute to the charming art of this gifted French woman. In many ways the program was an improvement over that presented at her first concert. The offerings were as follows:

Deuxieme Trio, for piano, violin and violoncello, played by Mme. Chaminade, Edouard Dequier and Darbshire Jones; "Rêve d'un Soir" and "Chanson forestière," sung by Franklin Lawson; "Noel des oiseaux," "Chanson de neige" and "Portrait," sung by Mme. Jeanne Jomelli; "Autonne," "Expansion" and "Air de ballet," Mme. Chaminade; "Intermede" and "Pas du Cymbales" for two pianos—four hands—played by Mme. Chaminade and Charles Gilbert Spross; "Separation," "Nico la belle," sung by Franklin Lawson; "Trahison," "Si j'étais jardinière," "L'Ète," Mme. Jomelli; "Les Sylvaines," "La Lisonjera," "Quatrième Valse," played by Mme. Chaminade.

The work of the assisting artists was on a high plane of excellence. Mme. Jomelli and Dr. Lawson came in for a special round of applause. The criticism formerly made of Mme. Chaminade's playing, that is, that it would be artistically effective in a hall smaller than the large auditorium necessary to accommodate the number of Americans who are anxious to hear her, still holds good. Her touch is pretty, her technique is fluent, and her interpretations have a peculiar feminine charm.



—Photo Copyright Dover Street Studios.

MISCHA ELMAN

The Young Russian Violinist Who Created a Furor at His American Début in Carnegie Hall on Thursday Night of Last Week. (See page 2)

Fritzi Scheff Weds Novelist

Fritzi Scheff, once of the Metropolitan Opera House, and now playing in "The Prima Donna" at the Knickerbocker Theater, was quietly married on Sunday afternoon at the home of Rector K. Fox to John Fox, Jr., the popular novelist, whose "Trail of the Lonesome Pine" is one of the season's "best sellers." The applause which greeted her Monday evening's appearance was heartier because the story that she was a bride had leaked out. As Mrs. Fox will continue her engagements at the Knickerbocker, the happy pair are spending their honeymoon in the apartments of a friend, Mrs. Alfred Peats, at No. 471 Park avenue.

New Volpe Orchestra Concert-master

Harry Weisbach has been engaged as concert-master of the Volpe Symphony Orchestra, by Arnold Volpe, director of the orchestra. Mr. Weisbach recently returned from Europe.

Rockefeller to Assist Philharmonic

A report was circulated in New York orchestral circles this week to the effect that John D. Rockefeller will assist in the financial backing of the proposed reorganized Philharmonic Orchestra. At the same time a report to the effect that the New York Symphony Orchestra, Walter Damrosch, director, needs financial aid, was denied by Rudolph Schirmer, treasurer of the society's fund, who declared that there is a sufficient subscription fund for two years to come.

German Royalty Hears Macmillen

BERLIN, Dec. 10.—Under the patronage of the Kaiserin, Francis Macmillen, the American violinist, and Mme. Lilli Lehmann, the great German prima donna, gave a joint concert for the benefit of the Kaiserin Augusta Hospital in Berlin on December 8. Almost the entire Court was present, as were the most prominent members of the American colony.

DEMONSTRATION AS MELBA REAPPEARS

Popular Diva Royally Received at
the Manhattan Monday
Evening

In "La Bohème" She Shows Those Characteristics that Have Given Her an Enviable Position in the World of Music—Critics Cauil Over One Point

Monday was a gala night at the Manhattan Opera House. Before a solidly packed and tremendously enthusiastic house, Oscar Hammerstein played another trump card in the operatic game, presenting Nellie Melba, who with a strong support in "La Bohème," made her re-appearance in America after an absence of a season. The evening brought forth a series of demonstrations showing that her hold upon the public has gained in strength if that were possible.

Among other things, the performance proved that Mme. Melba's voice retains its pure, bell-like quality which at once places her in the front rank of living prima donnas.

With an intonation that is almost invariably certain and a technic that is always brilliant she gave critics only one point over which to cavil, and that is the lack of emotional effect created by her singing.

During the first act she seemed somewhat worn, and in passages of modern orchestral richness and fullness her voice did not carry as well as might be desired. As the opera progressed it grew warmer and more sympathetic. Her acting has improved wonderfully.

Zanettello sang *Rudolph* with all his vigor, passion and fire, but his voice was in marked contrast to the delicate shading of Melba's singing. It also was not as smooth as in previous performances.

Sammarco gave an able presentation of *Marcel* and showed himself as usual an artist of the highest order.

The comedy work of Trentini as *Musette* and of Gianoli-Galletti as *Benoit* and *Alcindoro* was excellent, even if at times Trentini seemed to overdo the vivacious, capricious little hussy. Gilibert sang *Schannaro*, and de Segurola, *Colline* splendidly. Gilibert's conception of his part was another proof of his versatility. The chorus was in its usual good Manhattan form, and the orchestra, under Campanini, deserved special praise.

The performance was remarkable for the general excellence of the cast, and Mr. Hammerstein and his assistants deserve special mention for a step in the direction of perfection of ensemble rather than a few stars with the smaller parts filled by inferior people. Society was well represented. Among those in the audience were Mr. and Mrs. Lawrence M. Waterbury, Frederick Gebhard, Mr. and Mrs. S. M. Roosevelt, Mr. and Mrs. Winchester Fitch, Mr. and Mrs. Isaac Guggenheim, Adrian Iselin, Mr. and Mrs. M. S. Barger.

A report emanating from an unreliable source this week to the effect that Mme. Tetrazzini will next Fall open the operatic season at the Tivoli, in San Francisco, was denied by the prima donna herself, who told a representative of MUSICAL AMERICA that she will open her next season in London and will come to this country early in November to fill the third year of her five years' contract with Oscar Hammerstein.

"MY FAVORITE MUSIC? I LIKE BEST WHAT I AM PLAYING," SAYS MISCHA ELMAN

Young Russian Violinist Says He Does Not Know Stage Fright—"Only a Nervous Excitement"—The Prodigy Idea Is Not to His Liking—Has a Repertoire of 200 Pieces, All Ready to Play at a Moment's Notice

A small aggregation of newspaper men, Russians, magazine writers and business men, all anxious to see the "marvellous boy," Mischa Elman—he is only eighteen—were eagerly beseeching the clerk at the Hotel Knickerbocker to send up their cards when I called to see him the morning after his first appearance in America. I succeeded in having my card sent up, and in a few minutes was requested to go to room 1118. My knock was answered by Daniel Mayer, of London, manager of young Mischa's—one does not feel like calling a frank, ingenuous little fellow of eighteen "Mr. Elman"—tour in America, and I stepped into a room full of people, all talking at the same time. Papa Elman, a stout, good-natured Russian; Henry Wolfsohn, some representatives of the press, Mischa's accompanist and Mischa himself. The genial little virtuoso stepped up to meet me with one of the happiest boyish smiles I have ever seen, and we were friends at once.

After a general handshaking, I said: "Well, let's get to business." Mischa has the Slavic ability for picking up languages, and speaks very good English.

"What do you think of the prodigy idea?"

"Prodigy? prodigy? Oh! no! no!" shaking his head emphatically, "one should not play in public until he has matured." Which Papa Elman sensibly confirmed.

"Have you had instruction in stage deportment?"

"I don't understand."

"Why, you play with such ease, are so much at home on the stage, I thought that you must have been trained to appear in public. Are you never nervous?"

"Oh! no!" he laughed. "I am not nervous. I am not afraid; I have only a nervous excitement. The greater my success the more eager I am to play better."

"Success spurns him on," remarked Mr. Mayer, "it's an incentive."

"Do you play the classics—Beethoven concerto?"

"Beethoven, oh, yes," this with his boyish naïveté, "and Brahms. I have over two hundred pieces to play at a moment's notice."

"That's the biggest répertoire," put in Mr. Mayer with evident pride.



LEOPOLD AUER AND HIS DISTINGUISHED PUPIL, MISCHA ELMAN

"What do you like to play best?"

"I like best what I play at the moment." Some artists say 'Beethoven! Brahms!' because they must answer that."

"I didn't practice on the steamer, and we arrived on Tuesday, and last night (Thursday) I played. Last Saturday I gave a concert on the steamer; that's all the practice I had."

His accompanist explained that this concert was for the sake of a family of little children whose mother had died on the voyage.

"Then you haven't seen much of the city?" I said.

"No. I only arrived Tuesday, you know. It's so awfully dangerous to cross the streets; the motors don't care. Br-r-r-r-r!"

One of the group explained the American

law which makes it cheaper sometimes to kill a man than to injure him.

"Oh," Mischa laughed, "it is cheaper to kill a man? Better him to die than cut off his leg?"

One of our little international group arose, saying: "I must go to see a man who fell out of a third-story window."

Tender-hearted little Mischa's face wore an expression of sympathetic pain at the thought, and he seemed overcome for a minute.

"What do you do outside of your violin playing?"

"I play chess. It is my passion now."

"What do you read?"

"Of course, I read Russian best."

"Who is your favorite Russian writer?"

"Oh, Tolstoi! Ah, he is great," and his face glowed with enthusiasm.

ELMAN MAKES PROFOUND IMPRESSION

His Début at Concert of Russian Symphony Orchestra Proves Him to Be a Remarkable Violinist—Tschaikowsky Concerto Performed Brilliantly

A very young man, rather short, of sturdy athletic appearance, with a firm mouth and a serious, almost intense expression, his plump face crowned by curly hair, cropped rather short, and his well-formed body set off gracefully in immaculate evening clothes—this is the outward appearance of Mischa Elman, the Russian violinist, who made his début on Thursday night of last week at the concert of the Russian Symphony Orchestra in Carnegie Hall.

When he had finished his first number, that showy and pyrotechnical Tschaikowsky concerto which nearly all of our violin virtuosi love to exploit—perhaps because it exploits them so well—there was left no shadow of doubt that he had won a sensational success, and this, not as a boy prodigy but as a matured, well-developed artist whose limitations of youth can play little part in a comparison of his accomplishments with those of the great instrumentalists who have visited this country in recent years.

Young Elman played his way through the perilous harmonics, the tremendous technical intricacies of the concerto with marvelous facility and a self assurance and ease of stage deportment that bespoke consummate schooling, not only by the masters of the violin who are responsible for his

musical training, but by an astute manager, who has played his part in making this eighteen-year-old lad completely dominate his audience.

Full of fire and Slavic passion, he prosecutes his task with a dramatic intensity, a swing and dash, that completely subordinate the absolute technical mastery of his instrument which, while constantly impressing his hearers, is never obtrusive—never emphasized at the sacrifice of the glowing temperament that throbs through every strain from his bow. His tone is full and vibrant, the lower notes losing nothing in resonance and tonal charm. His cantabile is beautifully expressive and in the lighter lyrical passages he makes his violin sing and sob. In the cadenzas he shows resources little short of extraordinary.

So often was he recalled at the close of the concerto, that his manager was obliged to take him away for a much-needed rest. In the Wieniawski "Souvenir de Moscow" he again showed his mastery and command of the violin. Here again the nature of the composition afforded exceptional opportunity for a display of virtuosity. The Gossec Gavotte was added as an encore.

So much for young Elman's work in the particular school of music advanced to introduce him to America. Wiseacres, in discussing his work next morning, asked each other whether, in the more serious

literature of the violin, he will reach the same standard of perfection, the same command of resource, and emotional comprehension. That remains to be proved at his recital later this week.

The orchestra played "Finlandia," a tone-poem by Sibelius, "L'Extase," by Scriabin, a novelty in which cacophony runs riot, and Tschaikowsky's "1812" overture. While the accompaniment in the orchestra was not as well defined nor as subdued as could be desired, the orchestra showed marked improvement over its work of last year and Director Altschuler has cause for gratification over the reception accorded him.

There were few empty seats in the hall, and the audience was not unlike those of first-nights at the opera houses. The regular patrons of the Russian concerts could be depended upon to contribute generously to the demonstration made both for Elman and the orchestra.

Press comments:

But musical sonority and a perfect intonation are only a part of the newcomer's equipment. He is a master of technique such as one hears but seldom. His trills, double stopping, runs and harmonics will impress every violinist as little short of extraordinary. In lyric passages he can make his violin sob and sing; in brilliant cadenzas the music comes in dazzling scintillations.—*New York Herald*.

Flexibility, smoothness and energy marked all that he did in the Tschaikowsky concerto, and there was a constant suggestion of reserve force. In his double stopping, his octaves, and especially the rapid passages, the violinist reached a lofty standard of proficiency, while his cantilena was admirably full and sustained.—*New York Tribune*.

If there were a few slips of intonation, due to the tenseness of excitement of the moment, if the sentiment of the canzonetta seemed a little restrained and shallow at times, these were incidents at which it would be hypocritical to cavil in the face of an art so commanding and so magnetic.—*Reginald de Koven in the World*.

"Chess Is My Passion," He Tells Musical America Interviewer—Tolstoi His Favorite Author—A Phase of American Street Life That Aroused His Sympathy—Some Humorous Incidents in His Professional Career Abroad

"Do you read the English classics?"

"I have read Shakespeare in German, and some in English, but in English it is difficult for me."

"Mischa has read Goldsmith," said one of his friends.

"Oh, yes, indeed," said Mischa. "I read the 'Vicar of Wakefield'; it is such a pretty story," and his boyish face showed that he knew I was pleased. "I am very fond of Milton."

"What! have you not read the whole of 'Paradise Lost'?"

"No, not all, but I like the sound of it. I am starting Shakespeare in English."

"Have you ever thought of getting married?"

The modest little chap blushed like a shy girl and covered his face with his hands. "I get married?" he asked, surprise and amusement on his face.

"You can find lots of nice girls here who will have you," I jokingly said, and a murmur of approval came from the interested group around him.

"Yes? Where are they?" and he made a pretense of going out at once to find them.

The conversation turned to the humorous incidents of Mischa's career, and Mr. Mayer told how they were beset by insurance agents after Mischa's enormous success in Berlin.

"This happens always," he said. "Whenever anyone makes a name, the insurance men are after him immediately." "That is very good," interrupted Mischa. "One agent called at our hotel and while he talked with Mischa's father, Mischa played on the piano. He often improvises, or plays little snatches of things he has heard. Suddenly Mischa jumped up, ran into the next room, took up his fiddle and began to play. In a few minutes he came back. The surprised agent politely said: 'Why, you also play the violin.' The same agent, in introducing himself, had expressed his admiration for Mischa. 'I know all about him; my sister has been to hear him.' At Chemnitz a concert had been arranged by the editor of an influential paper. Mischa's party arrived one hour before the time advertised for the opening number. At the station a cab was called. Not knowing the name of the hall, they said: 'Take us to the concert where the young Russian plays.'

The driver, who had not served his apprenticeship on Broadway, and not knowing his distinguished fare, from the goodness of his heart declared that it wasn't worth their while, the hall was already packed; they had better save their money. When the identity of his party was made known to him, which was only done by means of the violin, he drove as rapidly as possible and waited to drive them back.

"I was in a concert once," said Mischa, now thoroughly worked up to a state of glee, "a really beautiful woman sang. After the concert a musician came to me and said: 'Isn't she beautiful? Doesn't she sing finely?'

"Yes," I said, "when she opens her mouth she spoils her figure."

I got up to go. The stocky little violinist stood before me erect as a soldier.

"Have you been in military service?"

"No; but I must go back for it."

"But you stand as straight as a corporal."

"Isn't that funny? Everyone tells me that. Good bye."

"Good-bye," he called to me again, waving his hand as I left the room.

Trouble of Thomas Players' Salaries

CHICAGO, Dec. 14.—Orchestral Director Banks Creiger, on behalf of the Federation of American Musicians, last week announced that that body would undoubtedly take steps to advance rates, or bring assistant director Ohlrich, of the Theodore Thomas Orchestra to time in the leasing of his musicians or raise the rate of the Federation three dollars nightly in order to bring it up to the high grade prices demanded by the latter for the services of his men. It was alleged in the local press that the Thomas Orchestra men did not get the prices and insinuated most insultingly that a vast "rake-off" was being made by somebody. In the programs of Friday a slip was inserted defending the business management regarding salary and control of the men.

C. E. N.

MLLE. GERVILLE-RÉACHE EXPLAINS HER CONCEPTION OF THE ROLE "DALILA"

Saint-Saëns Himself Coached Her for This Part and Her Interpretation Embodies the Composer's Ideas—"Not a Mere Vulgar Charmer, but a Woman of Power and Dignity," She Declares.

Those who were present at the opening night of the season in the Manhattan Opera House last year, and who heard Mlle. Gerville-Réache in the comparatively small rôle of the blind mother in Ponchielli's opera, "La Gioconda," realized that in this unheralded young contralto Mr. Hammerstein had secured a valuable addition to his list of women artists. The pure contralto quality, the velvety smoothness and richness of the voice were apparent from the first few notes she sang. Later in the season, in the title rôle of "La Navarraise," a rôle hitherto familiar to us only through Calvè's interpretation of it, she proved that she had great dramatic temperament, and in the small rôle of the mother in "Pelléas and Mélisande," she again displayed an art that was striking by its very restraint and finish. But although heard frequently at the Sunday night concerts, where she always had great success, it remained for this season to present the French singer in a rôle which gave full scope to her voice and dramatic ability.

When, on the third night of this season, Mlle. Gerville-Réache appeared with Dalmore in Saint-Saëns's opera, "Samson et Dalila," she established herself at once and firmly in the very front ranks of her art. Never did her rich voice sound more luscious than in the beautiful music of this work, which, in its oratorio form, is now so familiar. In her acting she ranged over the whole gamut of emotions. Now winning, seductive, now scornful, angry, pleading, deriding, she was equally convincing.

This rôle and that of *Orpheus* in Gluck's opera, than which surely no two rôles could differ more widely, are Mlle. Gerville-Réache's favorites, and she was greatly disappointed last year that she was not given an opportunity to appear in one of them before the New York public. Now she has had her way, and who can tell? Possibly she may yet accomplish the other ambition, and appear as *Orpheus*.

The young singer's teacher, to whom she is devoted, is M. Criticos, a Greek living in Paris, and with whom Jean de Reszke also studied. To him Mlle. Réache says she owes the smoothness of her voice, the exquisitely placed tones. But acting on his advice, after she had thoroughly studied the rôle of *Orpheus*, before singing it in Paris, she coached with the great Mme. Viardot.

So interested did the former singer, with whom this rôle had always been a favorite, and for the enactment of which she was celebrated, become in her young pupil, that one day, shortly before the time set for her first appearance in the opera, the older woman threw her arms around her, kissed her, and said: "Now, go and sing it!"

This was rare enthusiasm for Mme. Viardot.

The rôle of *Dalila* Mlle. Réache has sung more than two hundred times, and in both Brussels and Paris. This rôle, too, after studying with M. Criticos, she was coached in, and by no less a person than Saint-Saëns himself. Her interpretation may therefore be regarded as embodying the composer's own ideas. It is interesting to learn in this connection that the day before her departure from Paris for America, Saint-Saëns called upon her, and declared that he took the deepest interest in the forthcoming American production of his opera.

"I know it has been given there in opera form before, and that it did not please," he continued. "But they did not hear it sung by Gerville-Réache. This time I have no doubts whatever as to its success."

"As Saint-Saëns has a reputation for being very hard to please, and of never paying compliments, you may imagine how delighted I was," said the singer recently, in speaking of this call. "But I have never found him the difficult and forbidding person that he is sometimes described as being."

"How you understand the rôle!" an eminent Brussels physician wrote to her, after her appearance as *Dalila* in that city. "You bring out the idea that you are merely playing with *Samson*, that you do not really love him, as I have never seen done before."

"I think it strange that so many who sing this rôle should try to convey the impression that they are actually in love with *Samson*," said Gerville-Réache, thoughtfully. "Why, of course, it is all a trap, and it seems to me that the audience should be made to understand this from the first. The only person deceived is *Samson* himself."

"My idea of *Dalila*'s character also differs somewhat from that of some other interpreters of the rôle. Of course she was not a good woman, but on the other hand, neither was she, it seems to me, a mere vulgar charmer. She was a woman of power and dignity, of rank, otherwise the *High Priest* would not have selected her to play the rôle of enchantress to such a man as *Samson*. With his intelligence, with his position, the mere vulgar charmer would have disgusted him before she could attract him. *Dalila* must, in my opinion, first interest him, appeal to him not only through the senses, but to his intelligence.

"She must make no sudden violent overtures which might frighten him, might put him on his guard. Gradually she must bring him more and more under her sway. This is my conception of the rôle, and thus I try to interpret it.

"Take *Dalila*'s words to the *High Priest*! She says: 'Samson will not be able to resist my tears,' not charms, notice. This shows that she knew that her hold over him was something more than the mere charm of her beauty.

"I had a conversation along these lines with an American on board of the steamer coming over here," Mlle. Gerville-Réache continued. "He listened attentively, but when I showed him how I wished to enact the scene of my first meeting with *Samson*, he declared that I should never make a success if I persisted in my intention. 'You are entirely too cold,' he said. 'You must be more open in your advances.'

"Now that was just what I did not wish to be in that first scene," she said thoughtfully, "but he did not seem to find my reasons convincing. It remains to be seen whether the New York public will accept my interpretation, and understand it as I hope."

And that the New York public has done so, and how it appreciated it, the new *Dalila* could surely never doubt after her first appearance.

MR. ROTHWELL'S PLAN PROVES SUCCESSFUL

Gives St. Paul Sunday Audiences the Best Music from the Regular Concert Programs

ST. PAUL, Mo., Dec. 14.—The Sunday "Pops" of the Symphony Orchestra still continue to be popular. At a recent concert the soloist was Mme. Jeannette Durno, pianist, who aided materially in making the performance interesting.

Director Rothwell's plan of repeating at the popular concert the best movements of the symphony performed at the regular concert has proved to be a move in the right direction. The orchestra also profits, for these movements are usually presented with even more finish and smoothness than at the regular concert.

The program contained two movements of Goldmark's "Rustic Wedding" Symphony, the "Bachanale" from Gounod's "Philemon and Baucis," and the "Spanish Waltz," by Waldteufel. Mme. Durno played the second concerto of Saint-Saëns, num-



—Photo Copyright by Mishkin.

MME. GERVILLE-REACHE AS "DALILA"

bers by Chopin and Richard Strauss, and the Liszt E Major Polonaise. She pleased her audience by her technical accuracy as well as by her excellent interpretations.

F. L. C. B.

The deficit resulting from the Wagner Festival at the Prinzregenten Theater in

Munich last Summer amounted to \$25,000, notwithstanding the large attendance and the special Government grant of \$15,000.

Don Perosi, the Italian priest-composer, announces that his opera "Romeo and Juliet," which he is now writing, is destined for the concert stage.

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"GOTTERDAMMERUNG" AT METROPOLITAN

Mr. Toscanini Gives the Italian Interpretation of Wagner's Musical Tragedy

WEEK AT THE METROPOLITAN

Wednesday, Dec. 9—"Aida": Mmes. Eames, Homer, Sparkes; MM. Caruso, Scotti, Didur.
 Thursday, Dec. 10—"Goetterdaemmerung": Mmes. Fremstad, Homer, Fornia, Gorski, Rauzenberg, Kaschowska, Sparkes, Wakefield; MM. Schmedes, Hinckley, Mühlmann, Goritz.
 Friday, Dec. 11—"La Bohème": Mmes. Sembrich, Sparkes; MM. Bonci, Amato, Didur.
 Saturday, Dec. 12—Matinée—"Carmen": Mmes. Gay, Farrar; MM. Caruso, Note. Evening—"La Tosca": Mmes. Eames; MM. Martin, Scotti.
 Monday, Dec. 14—"La Traviata": Mme. Sembrich; MM. Caruso, Amato.
 Wednesday, Dec. 16—"Tiefland": Mme. Destinn; MM. Schmedes, Goritz, Hinckley.

The feature of the last week at the Metropolitan Opera House, not including the Puccini novelty, was the performance on December 10 of "Götterdämmerung," conducted by Arturo Toscanini. An Italian by race, color and previous condition, he laid great emphasis on the melodic side of Wagner's great musical tragedy, and in sensuous passages was inclined to drag out the tempos until much of their virility was lost. On the other hand, whenever sensuous beauty was to be brought out only by this process, Mr. Toscanini was equal to his task. With Mahler fresh in memory it did not seem a great performance. There were several newcomers in the cast, Fremstad as Brünnhilde; Schmedes, as Siegfried; Hinckley, as Hagen; Homer, Sparkes and Wakefield, as the Rhine-daughters, and Gorski, Ranzenberg and Kaschowska, as the Norns. Goritz as Alberich and Mühlmann as Gunther were both familiar in their parts. Fremstad made her first appearance as Brünnhilde, which was more remarkable intellectually than musically. Schmedes's Siegfried was inferior, although well conceived.

Hinckley was an excellent Hagen, and was given a chance to exhibit his fine voice and histrionic talents.

On Wednesday evening an unusually large audience was attracted by the big four—Eames, Homer, Caruso and Scotti—in a production of "Aida." Toscanini conducted. The principals were all in good voice.

"La Bohème" was repeated on Friday with the parts of Mimi and Rodolfo assigned to Sembrich and Bonci. L'Huillier took the place of Sparkes, who was indisposed.

A Caruso-Gay "Carmen" was the attraction for Saturday afternoon, the chief feature of which was the improvement of Gay's "Carmen" over her first performance of the part.

On the same evening "Tosca" was given with the regular cast. Eames's voice was in fine form and she gave an unusually effective presentation of "Tosca."

"La Traviata" was repeated on Monday evening with Sembrich, Caruso and Campanari in the cast. By some mistake Bonci's name appeared on the program in place of Caruso. The performance was notable for the first appearance this season of Campanari.

IRISH CHORAL SOCIETY

Chicago Organization Gives Spirited Concert of Celtic Melodies

CHICAGO, Dec. 14.—The Irish Choral Society inaugurated its seventh season at Orchestra Hall last Tuesday evening under the direction of its originator and enthusiastic director, Thomas Taylor Drill. The chorus, which has been well schooled for a number of seasons under his baton, shows the results of that admirable training and the singing on this occasion was far smoother, more evenly balanced, more artistically shaded than it ever has been before.

The weightiest feature was the cantata, "Deirdre," by Michael Esposito. The music of this work is exceedingly suggestive of Celtic atmosphere, consequently in line with the melodic ambition of the organi-

zation. However, there is some conservatism in the composition that indicates the old English school, and the duet parts revealed the style of Bellini. The soloists, however, struck the sympathetic note that is so often echoed in the folk songs of early Irish music.

The first part of the program consisted of part songs, such as Foote's "Irish Folk Song," Elgar's "My Love Dwelt in a Northern Land," and several others, done in a style that reflected credit upon the vocal quality and the drill of the organization.

The soloists were Grant Hadley, baritone; Joseph Sheehan, tenor; Mrs. Ruby Ledward, soprano. The audience was large and very enthusiastic.

C. E. N.

"HORA NOVISSIMA" SUNG IN NEW HAVEN

Dr. Horatio Parker Conducts an Effective Performance of His Own Composition

NEW HAVEN, CONN., Dec. 14.—The first concert of the Oratorio Society's season was given on December 10 in Woolsey Hall; a large audience heard the chorus of 200 and the orchestra of 60 perform Rossini's "Stabat Mater" and Horatio Parker's "Hora Novissima." The soloists were Corinne Rider-Kelsey, soprano; Gertrude Stein-Bailey, contralto; John Young, tenor, and Frederick Martin, bass.

The solo parts were well sung, though the size of Woolsey Hall makes excessive demands on the singers. While the chorus was not as large as in previous years the tone quality was notably finer. The orchestra did satisfactory work. Dr. Horatio Parker directed.

The first of the public organ recitals announced by the University authorities several months ago was given by Professor Jepson on December 13. The program, which was composed of Christmas music, contained the following numbers: "Carillon," Tombelle; "Christmas Suite," Mallard; "Intermezzo," Gigout; "Pastorale" and "March of the Magic King," Dubois; "Hallelujah," chorus, Handel.

The first of the three historical song recitals of Charles Rabolt, of the Yale Music School, was given on December 11 in College Street Hall. The program contained German Christmas songs, Italian Art songs, German Folk-songs, and English songs.

W. E. C.

OTTO MEYER IN MIDDLE WEST

Young Violinist Enthusiastically Received in Ohio and West Virginia

NEWARK, O., Dec. 13.—Otto Meyer, the violinist, and Alexander Russell, his assisting pianist, have been meeting with exceptional success during the past few weeks while on tour through West Virginia and Ohio. Press and public alike have united in praising these artists. Their concert in Moundsville, W. Va., resulted in a re-engagement.

Later in the same week Mr. Meyer played at Muskingum College, and on Wednesday evening, December 9, at Mt. Vernon, O., the audience expressed its satisfaction over the young violinist in terms of extravagant praise.

At Delaware, O., Mr. Meyer played for the Ohio Wesleyan University, winning another triumph. On Friday night, in this city, a large audience paid its tribute to the violinist's art.

Mr. Meyer is scheduled to play with Fannie Bloomfield-Zeisler at the German Theater, New York, on December 20.

Chris Anderson's Chicago Recital

CHICAGO, Dec. 14.—Two leading young musicians, Chris Anderson, baritone, and Edwin Schneider, composer and accompanist, gave a *recherché* recital Tuesday evening in Music Hall. Mr. Anderson's voice is one of natural beauty, while apt study and industry have added to its effectiveness. He also has fine temperamental gifts and has worked conscientiously with high aim in exploring new fields, as well as following the best traditions of the classic line. He has a particularly engaging personality and makes a fine appearance. Handel's "Thy Glorious Deeds," two Wolf songs, numbers by Arthur Anderson, "Innocence" and "In the Silent Night," a local composer, and selections by Debussy, Fauré, Vidal and Quilter were his offerings. As a finale he offered three songs from the pen of his gifted accompanist, Edwin Schneider.

C. E. N.

OLD FAVORITES ON MANHATTAN STAGE

Hammerstein Tests the Public Opinion on Operatic Pantomime Idea

WEEK AT THE MANHATTAN

Wednesday, Dec. 9—"Cavalleria Rusticana": Mmes. Labia, Mariska-Aldrich, Severini; MM. Taccani, Poiese. "I Pagliacci": Mlle. Espinasse; MM. Zenatello, Sammarco, Crabbé. "La Chair": Mmes. Valéry, Kerf; M. Montanari.

Friday, Dec. 11—"Lucia di Lammermoor": Mme. Tetrazzini; MM. Taccani, Poiese, Armondi.

Saturday, Dec. 12—Matinée—"Thais": Miss Garden; MM. Renaud, Vallés. Evening—"Traviata": Mme. Tetrazzini; MM. Constantino, Sammarco.

Monday, Dec. 14—"La Bohème": Mmes. Melba, Trentini; MM. Zenatello, Sammarco, Gilibert, De Segurola, Gianoli-Galletti.

Wednesday, Dec. 16—"Les Contes d'Hoffmann": Mmes. Espinasse, Zeppilli, Trentini, Doria, Mariska-Aldrich; MM. Dalmore, Renaud, Gilibert, Crabbé, Daddi, Gianoli-Galletti.

If Oscar Hammerstein has no novelty to put on his week's announcement he tries some sort of experiment. Having been criticised for presenting "La Chair," he said with his characteristic bluntness: "If they don't want operatic pantomime, I don't intend to force it down their throats. If now they walk out after 'Cavalleria' and 'Pagliacci,' turning their backs on 'La Chair,' I shall understand. That's what the ballet is coming last for." Accordingly, in the second presentation of this program the *ballet* came last. Meanwhile, Mr. Hammerstein, equipped with the hat and cigar, sat on that piece of furniture which may some day be referred to as "Grandfather's Chair," and waited. On the eventful evening many people with New England consciences filed out before the curtain rose on the unfortunate little piece, but many more curious ones stayed 'til the bitter end. This was on Wednesday evening.

On Monday evening "Le Jongleur de Notre Dame" came in for a fourth presentation.

On Friday evening Tetrazzini repeated her success in "Lucia," and the enthusiasm was unbounded. The sextet, as usual, received much applause.

On Saturday afternoon "Thais" drew a large audience. On the same evening a crowded house listened to "La Traviata." Tetrazzini, although she had sung in "Lucia" on the previous evening, was in excellent voice. It seemed as if her voice and acting had improved, and she received a tremendous ovation. She was the healthiest-looking consumptive ever put before the great American public.

The revival of the "threadbare Italian operas," as Schumann said, is a splendid education for the younger generation of opera-goers, who were brought up on the Germans.

It was a joy to hear Constantino. His singing carried one back to the good old days of Italo Campanini and the rest. Constantino is not a Hammerstein sensation; he is a great tenor, and the worthy successor of Bonci. Handsome, graceful and self-possessed, he sang with rare beauty and effect, although he has an unfortunate falsetto at times.

Monday evening was important for the reappearance of Melba, noted elsewhere in these columns.

On Wednesday evening the "Tales of Hoffmann" was given. The performance was marked by the first appearance of Augusta Doria (formerly Augusta Klous, of Boston). The others in the cast were Espinasse, Zeppilli, Trentini, Mariska-Aldrich, Dalmore, Renaud, Gilibert, Crabbé, Daddi, Gianoli-Galletti, Reschigian, Venturini and Tossetta.

Young People's Orchestra in Meriden

MERIDEN, CONN., Dec. 14.—The Young People's Symphony Orchestra, composed of thirty-two young musicians, has just been organized in this city. The director is Frederick B. Hill, organist and choirmaster of the First Congregational Church, where the orchestra will make its first appearance on December 20.

Mrs. John L. Rutherford, for eighteen

years organist and musical director of the First Methodist Church, has resigned her position because of ill-health.

Estella Neuhaus, of New York, gave a lecture-recital on December 11 at the home of Mrs. A. M. Brooks, playing works by Beethoven, Chopin, Dvorák, Schumann and Liszt, and talking of the lives of these composers.

On December 10 a concert was given at the Home Club by Florence Hinkle, soprano; Adah Campbell Hussey, contralto; Reed Miller, tenor, and Frederick Wheeler, bass, all of New York. Charles Baker was accompanist.

W. E. C.

NOTED STARS APPEAR AT McALLISTER MUSICALE

Tina Lerner, Lina Cavalieri and Willy Hess Perform at Boston Social Musical Function.

BOSTON, Dec. 14.—Mrs. Hall McAllister gave her seventh musical morning, the first of this season's series at the Hotel Somerset to-day. The artists were Lina Cavalieri, dramatic soprano; Tina Lerner, the Russian pianist; and Professor Willy Hess, concert-master of the Boston Symphony Orchestra. Miss Lerner played Corelli-Godowsky's "Pastorale," Rameau-Godowsky's "Tambourin," Schubert's Impromptu in F Minor, Chopin's Waltz, F Major, Nocturne, E Minor, Study in Thirds, and Three Ecossaises; Liszt's "Sonnette de Petrarca," and Strauss-Schultz-Evler's "Blue Danube Waltz."

Miss Cavalieri sang Grieg's "Ich Liebe Dich," Puccini's "Gavotte from Manon," Leoncavallo's "Mattiata," Puccini's aria from "La Bohème," Bizet's "Habanera," "Carmen," and a group of Italian songs.

Professor Hess played Saint-Saëns's Introduction and Rondo Capriccioso (op. 28) and Sarasate's "Malaguena" and "Habenera." Jessie Davis was the accompanist.

There was a large and enthusiastic audience. All three of the artists were applauded and added encores to the printed program.

Miss Lerner is as exquisite in her playing as she is charming and dainty in her personal appearance. It is easy to understand the success she has met with abroad and already in this country. Her charm of manner is reflected in her interpretations. Her playing of the Chopin group was particularly noteworthy.

D. L. L.

BOSTON TRIO IN WALTHAM

A. Laura Tolman and Associates Give an Interesting Concert

BOSTON, Dec. 14.—The Tolmanina Trio, Gertrude Marshall, violin; A. Laura Tolman, cello, and Myra Winslow, piano; assisted by John Hermann Loud, organist; Earl Marshall, baritone, gave the first concert in this season's series conducted by the Congregational Club of Waltham, Mass., last week.

The trio played the Mozart Trio, No. 2, and the Rubinstein Trio in B flat major. Mr. Loud played an improvisation and selections by Faulkes and Hollins. Miss Winslow played numbers by Chopin and Chaminade, Miss Tolman, solos by Rubinstein and Popper, and Miss Marshall, a violin solo by Wieniawski.

The artists were warmly received and gave much pleasure to a large audience. The trio are playing particularly well together this season and are equally happy in their solo numbers.

D. L. L.

CONCERT ANNOUNCEMENTS

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OFFER \$10,000 FOR AMERICAN OPERA

Metropolitan Announces Conditions to Affect Competition for Resident Composers

All native American citizens, irrespective of race, color or previous condition of servitude, are entitled to enter the race for the grand prize of \$10,000 offered by the Metropolitan Opera Company for the best sample of what is "known commonly as grand opera." Following is the matter contained in the informative circular which was sent out this week from the office of the opera company:

The composer must be a native citizen of the United States of America; his residence is immaterial. The opera must be what is known commonly as grand opera. The entire performance, including intermissions, must not exceed three and one-quarter hours. The libretto must be in English. If an adaptation of any existing literary work, it must be a new adaptation.

The contest opens on December 20, 1908, and closes on September 15, 1910. All scores must be anonymous, containing a mark of identification corresponding with an identical mark on a sealed envelope containing the names of the composer and librettist. The award will be made by a jury of recognized authorities selected by the board of directors of the Metropolitan Opera Company. The agreement of at least two-thirds of the jury is necessary for a decision. The jury at its discretion may reopen the contest for a period of eighteen months.

The opera receiving the award will be staged by the Metropolitan Opera Company in New York at the season following the making of the award. The opera company shall be entitled, for itself and its affiliated theaters, to the exclusive performing rights in the United States, Canada, Cuba and Mexico, for a period of five years after the first performance, without payment of any royalties. The opera company reserves the option to extend the exclusive performing rights from year to year for a further period of five years upon payment of stipulated royalties. Any other opera submitted may be selected by the opera company, in which event the opera company reserves at its option exclusive performing rights in the United States, Canada, Mexico and Cuba for a period of seven years after the award upon payment of stipulated royalties. Printed copies of the exact terms of the regulations of the contest may be procured at the opera house, and will be mailed upon request. Contestants should procure an exact copy of the regulations, as it is necessary for them to submit a written acceptance of the regulations.

A MacDowell Benefit Concert

The MacDowell Club, which has for its objects the promotion of the artistic ambitions of the late composer, will hold a Christmas festival on Tuesday evening, December 22, at the Berkeley Lyceum, New York.

The program will consist of old French carols for mixed voices, sung by members of the club; scenes from a mystery play, "The Star of Bethlehem," presented by the Ben Greet company; Heinrich Meyn in some songs; the Mendelssohn Glee Club, and Ruth McEnery Stuart will read an original short story.

Heinrich Meyn's Plans

Following his recent Boston and New York triumphs, Heinrich Meyn will be heard in this city in a number of concerts prior to going West for the short Spring tour booked by his manager, M. H. Hanson. Mr. Meyn with Mrs. Ben Ali-Haggan, has arranged the program for the MacDowell Club's Christmas celebration, to be held at the Berkeley Lyceum on December 22.

Lillian Blauvelt is one of the most popular artists of the hour in London.

Eames Intervenes in Elephant's Behalf

Mme. Emma Eames and Antonio Scotti, the two Metropolitan stars, took an outing last Sunday, visiting the Bronx Park Zoo. Among the sights that attracted their attention was the process of oiling Luna, the big female elephant, who lay down on her right side while her keeper oiled her left side, but when she got to her feet she refused to lie down on her left side so the keeper could oil her right side. When ver-

ENGLISH PRIZE BEAUTY ENTERS CONCERT FIELD



IVY CLOSE

Ivy Close, who by winning the *Daily Mirror* competition was acclaimed the most beautiful living Englishwoman, made her first appearance on the concert platform, and her first appearance in public, in London, last week, at the Queen's Hall.

MUSIC IN AMES, IOWA

Prof. Alexander Thompson Prepares Program for Xmas Holidays

AMES, Iowa, Dec. 12.—Special Thanksgiving musical services were held at the Ames Conservatory of Music, of which Alexander S. Thompson is director. On the Sunday before Christmas the conservatory choir of thirty voices with the assistance of Mrs. Mayme Wood and Messrs. Robert Clark, John Feroe will sing Dudley Buck's "Coming of the King." On Sunday Mr. Thompson gave a lecture-recital which he called "Sparks." His talk related to the great works in literature and music which have lived through the ages, and was illustrated by a reading of Browning's "A Toccata of Galuppi's" and the following musical program: "Rejoice Greatly," Handel, Miss Mereness; "With Verdure Clad," Haydn, Miss Storms; "Ave Maria," Arkadelt, John Feroe; "Angels Ever Bright and Fair," Handel, Master Ronald Allen; Hymn: "Mercy," Gottschalk, Quartet; hymn, based on melody by Thibaut, King of Navarre, a minstrel who wandered about Europe during the eleventh century, choir and congregation; "Sun of My Soul," arranged from Lohengrin (Schnecker), choir.

Mrs. Charles Dana Gibson, wife of the noted black and white artist, who studied with Jean de Reszke in Paris, was one of the soloists at the Christmas Bazaar and entertainment given at Sherry's in New York on Saturday night.

Jacques Thibaud, the French violinist, is playing in London.

ORATORIO SOCIETY'S PLANS

Two English Singers Engaged for "Messiah" Performance Next Week

The New York Oratorio Society will introduce two new singers, each an exemplar of the English tradition in oratorio work, at its Christmas tide performances of "The Messiah," at Carnegie Hall, Saturday afternoon, December 26, and Tuesday evening, December 29. The newcomers will be Gertrude Lonsdale, contralto, and Dalton Baker, baritone, and the quartet of soloists will be completed by Mrs. Corinne Rider-Kelsey, soprano, and George Hanlin, tenor.

Both Miss Lonsdale and Mr. Baker have been specially engaged for these "Messiah" concerts, the 75th and 76th of the Oratorio Society's history. Miss Lonsdale has sung in all the British cities of importance, and she was a soloist with the Yorkshire Chorus on that organization's successful tour through Germany a few years ago, when "The Messiah," as sung by the enthusiastic English voices, made a deep impression upon audiences and reviewers. The contralto was especially praised for her singing of "He Shall Feed His Flock." Miss Lonsdale has also toured Australia, New Zealand and Canada in concert, while in opera she succeeded Mme. Kirkby-Lunn in the Carl Rosa company. She has also been engaged for the Hans Richter performances of German opera next summer at Covent Garden, London.

Mr. Baker, the baritone soloist of the coming "Messiah" concerts, will bring to his task the practical musicianship common to many English singers. He was a London choir boy, an organist at fourteen, and at sixteen he became organist and choir-master of an important London church. Concert work then claimed his whole time, and last May Mr. Baker came to this country to sing at the Cincinnati Festival, where he won favorable opinions.

At the Oratorio Society's "Messiah" concerts the same arrangement of the score as in recent years will be used by Dr. Frank Damrosch and the chorus and orchestra. Public interest in these Christmas concerts continues to be as marked as ever.

Saint-Saëns's ballet, "Javotte," has been restored to the Paris Opéra's répertoire.

BUFFALO LISTENS TO THREE CONCERTS

The Pittsburg Orchestra, Lhevinne, Sembrich and the Guido Chorus Appear

BUFFALO, N. Y., Dec. 14.—Three great concerts were given in Convention Hall last week. The large attendance at the first concert by the Pittsburg Orchestra, under Emil Paur, on December 8, demonstrated that considerably more interest is now being taken in music in Buffalo than some years ago. Even without the privilege of hearing Marcella Sembrich, as assisting soloist, plenty of reason for satisfaction and delight would have remained in the splendid work of the orchestra.

The program ranged from Haydn's Symphony in E Flat to Strauss' "Till Eulenspiegel's Merry Pranks." Mr. Paur was repeatedly recalled with much enthusiasm. For Mme. Sembrich it was again an evening of triumph, and the audience, which realized the incomparable and exquisite art of this singer, was not satisfied until four encores were granted, the "Maiden's Wish" to the singer's own accompaniment. Mr. Bernhalter proved himself a good accompanist.

The following evening a small audience listened to the wonderful playing of Lhevinne, whose rendering of Chopin's Etude in A Minor, op. 25, evoked many exclamations of "Bravo!" The program presented was more adapted to his extraordinary technique and intellectuality than to display his emotional qualities and excellent touch. The great pianist was warmly applauded.

On December 10 the Guido Chorus, under the direction of Seth Clark, opened its fifth season; they were assisted by Glenn Hall, tenor. The chorus has made a notable gain in virility and dramatic expression, which was especially apparent in Max Bruch's "War Song," from "Feuerkreuz." The baritone solo in this composition was admirably sung by Percy G. Lapey, a member of the choir. Some incidental solos in Hammond's "Lochinvar" and Blachford's "Serenade" served to display the voices of Dr. F. C. Busch, bass; Charles McCreary, baritone, and Dr. J. O. Frankenstein, tenor, and other members of the chorus. The "Serenade," with Dr. Frankenstein's tenor solos, and a song by Heinrich Jacobsen, a former Buffalo musician, were insistently redemanded.

Glenn Hall, who began by singing Ponchielli's "Cielo e Mar," proved himself a genuine artist in some beautiful songs by Jensen, Strauss, Tschaikowsky, Wolff, Tours, Rogers, Bishop and the old English song, "Drink to Me Only With Thine Eyes"; this and Strauss' "Freundliche Vision" being perfect in delicacy of expression. The singer had to respond to many encores, which were equally pleasing.

M. B.

MESSAGER'S RESIGNATION

French Government Takes a Hand in Paris Opera Contention

PARIS, Dec. 11.—At a meeting of the cabinet held this morning at the Elysée Palace, under President Fallières, André Messager's resignation as co-director of the Paris Opera was discussed, and it was decided not to accept it. The Minister of Public Instruction will confer with the two directors, between whom he hopes to establish mutual accord.

The opera question threatens to develop into a serious affair, for M. Messager, who resigned from the joint directorate, is said to be strongly supported by M. Clemenceau, while M. Broussan, who has not resigned, and does not intend to, has an extremely influential following in the political world.

Wagner's Daughter to Wed

BERLIN, Dec. 12.—The announcement is made this week that Eva Wagner, the youngest daughter of Richard Wagner, is engaged to wed Houston Stewart Chamberlain, the English author. The marriage will take place in a church at Bayreuth, where Mr. Chamberlain, who now resides in Vienna, will henceforth make his home. His fiancée is thirty-eight.

Harry Rowe Shelley gave an organ recital on the afternoon of Dec. 11 at the Fifth Avenue Baptist Church, Forty-sixth street, near Fifth avenue, under the auspices of the American Institute of Applied Music (Metropolitan College of Music). The recital was well attended.

BLOOMFIELD-ZEISLER GETS AN OVATION

This Distinguished Pianist Again Proves How Strong a Hold She Has on the Musical Public of New York

There are few artists, foreign or American, players or singers, who can draw so large, cultured and representative an audience as Mme. Bloomfield-Zeisler did, when she gave her only piano recital in New York this season, at Carnegie Hall, last Saturday afternoon, with other concerts and matinées at our two opera houses, in competition.

Her program was well selected, as it enabled her to commence with what a painter would call "low-toned" effects, and gradually work up to a brilliancy of virtuosity which carried her audience away. Programs, like artists, sometimes begin with a splendid climax, only to tumble down afterward to an uninteresting level, but Mme. Zeisler's temperament induces her to warm up in her playing, and so she goes from one splendid effect to another, always deepening the impression on the audience, till she has completely won it.

Her playing has undoubtedly gained in breadth, repose and, therefore, in charm.

It has lost nothing of the old brilliancy and virility which won her a first place among the great pianists of the world at her début with the Peabody Conservatory in Baltimore years ago. We have virile players, men and women, and we have players who can delight us by the poetry and delicacy with which they interpret certain compositions. But we have few who combine a masterful, brilliant, unexcelled technique with such refined, tender and imaginative powers of interpretation, with such a rare artistic intelligence, that the entire range of piano compositions is at their disposal.

Mme. Zeisler began with a gavotte and variations by Rameau, after which she played with delightful delicacy Couperin's "La Fleurie." This was followed by Schumann's "Papillons." Later the artist gave a number of Chopin's selections, one of

which, the well-known Fantasie, Op. 49, roused the audience to positive enthusiasm.

After the Chopin numbers she played a prelude by Debussy, a Valse Parisienne by



MRS. BLOOMFIELD-ZEISLER

Noted Pianist Who Gave Her Annual New York Recital Last Saturday

Schütt, dedicated to her by the composer; a piece by Delibes, and a paraphrase of Tschaikowski's "Eugene Onegin," made by Pabst.

At the end of each part of the program Mme. Zeisler was recalled again and again, was loaded down with flowers and at the close of the recital received an ovation, to which she responded by several daintily played encores.

later in the season are Mme. Johanna Gadski with Frank La Forge, and Katherine Goodson, the English pianist.

The following local musicians have volunteered their services for a concert to be given next Monday evening as a testimonial to J. Jaffe, a worthy tenor of this city: Mrs. George M. Perry, contralto; Mrs. Mame Brisco, violinist; Mrs. William Peyer, soprano; Louise Nichols, pianist; Clarence D. Sears, organist, and a trio consisting of Clara West, violinist; Helen West, pianist, and Morris M. Rathbun, cellist.

W. S.

Petschnikoff Scores Again

Petschnikoff gave another exhibition of his remarkable powers as a violinist at the Metropolitan Opera House last Sunday evening, playing the Wieniawski D Minor Concerto and a Cavatina by Cui. He was warmly applauded and again broke the no-encore rule. Marie Rappold in *Micaela's*

aria from "Carmen," and Louise Homer, in the aria from "Le Prophète" carried off the vocal honors. The orchestral feature of the evening was the Richard Strauss symphonic poem, "Don Juan," which rarely appears in public.

CHAMINADE CLUB IN BROOKLYN CONCERT

Ladies' Chorus Sings to a Brilliant Audience in the Academy of Music

The Chaminade Ladies' Glee Club, of Brooklyn, Emma Richardson-Küster, director, gave the first concert of the eleventh season in the Music Hall of the Academy of Music on December 10. The club was assisted by Hans Kronold, cellist, Ethel Shadbolt, Mrs. George S. Dalzell, Elizabeth Grace Clark, Bernice Case, who sang the incidental solos, Marguerite Liotard, soprano, and also president of the club, Kathrene Cavannah Parker, contralto, Amelia Gray Clarke and J. Bertram Fox, accompanists, and William Armour Thayer, organist.

The program contained many interesting numbers for the club, among which were a Christmas Anthem by Coombs, a Lullaby by Mozart, an *a cappella* composition by Kienzl, three Chaminade songs with the accompaniment of piano and organ, Vincent d'Indy's "Saint Mary Magdalene," the "Pilgrim's Chorus" from "Tannhäuser" and several lighter compositions. The various selections were excellently sung and pleased the audience, especially "The Angelus," which was given with piano and organ, and which made use of the chimes; the latter part of this composition had to be repeated. The incidental solos were well given by the various club members. Mme. Küster conducted the long program entirely from memory, with much grace and dignity.

Marguerite Liotard, who has a high soprano voice of clear quality, sang the "Polacca" from "I Puritani" brilliantly, and was recalled for an encore. Kathrene Cavannah Parker, contralto, sang Saint-Saëns's "My Heart at Thy Sweet Voice." Hans Kronold, cellist, played several solos with warmth of expression, and also received an encore.

The concert was followed by a reception and dance, which was attended by many of the audience, presenting a brilliant appearance.

E. G. D.

Best Publication of Its Kind in Existence

EAST TWENTY-FOURTH STREET,
AUSTIN, TEX., Dec. 12, 1908.

To the Editor of MUSICAL AMERICA:

I had the good fortune to meet Vere Goldwaite when he was here last week with his wife, Miss Yaw, and when told that I represented MUSICAL AMERICA he said:

"I consider MUSICAL AMERICA the best publication of its kind in existence."

I wish I had time to write you some of the many compliments he paid you.

Sincerely yours,
GRACE M. STEPHENSON.

Among the possibilities of Keith's Hippodrome policy in Cleveland will be visits from both the Metropolitan and Manhattan Grand Opera companies. Keith's relations with the management are such as to make the arrangement possible, and it is understood that the two companies may include Cleveland in their tour next Spring.

The Otto K. Schill Chamber Music Quartet, whose members are Otto K. Schill,

first violin; Ernest Roentgen, second violin; Carl Schoener, viola, and Udo Gossweiler, 'cello, will give a concert in Wallace Hall, Newark, N. J., on Thursday evening, January 28.

D'Albert doubtless thanks his stars that European cities are not like New York. His "Tiefeland" aroused "stormy enthusiasm" in Budapest the other night.

Carlotta Stubenrauch, the German violinist, has been touring Russia.

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MUSIC IN COLORADO SPRINGS

Death of Dean Howard in Iowa Shocks Many Acquaintances

COLORADO SPRINGS, COL., Dec. 12.—The news of the sudden death a few days ago of Frederick Howard, dean of the music department of Drake University, Des Moines, Ia., was a shock to a wide circle of acquaintances of the baritone in this city. For several years Mr. Howard was a prominent member of the faculty at the Colorado College School of Music.

The first concert in the Colorado Springs Musical Club's Artist series will be given next Wednesday evening, December 16, by the Maud Powell trio. The reported advance sale indicates that Miss Powell and the other members of her trio, May Mukle and Anna Ford, will be greeted by an unusually large audience. Additional artists scheduled for appearances in this series

MAX - - Baritone
JULIA - - Contralto

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Dear MUSICAL AMERICA:

I ran up against my old friend Bernstein, the musician, opposite the Metropolitan Opera House.

"Ach, mein lieber," said he, "dey have lots of troubles in dere. I can remember de day ven de trouble was to get de money to pay de artists. Now, dose millionaire directors have troubles of dere own, be-sides."

Bernstein is very old—so old that he believes that he heard Jenny Lind at Castle Garden.

"I am sorry for mein goot frendt Dippel," he continued, amid the roar of the speculators, who were button-holing every person who entered the house.

"Dippel is a goot fellow—a goot artist—a gentleman—but he has been placed in a bad position, und it isn't his fault.

"He iss a vonder! He knows four hundred und a halluf tenor rôles! De halluf a rôle is a new one he is now gettink oop!

"I believe if de prima donna assoluta of de ballet did become sick Dippel would get into tights und dance a *pas seul* to save de situation.

"It iss not hees fault if dey have troubles, nor iss it Gatti-Casazza's fault. You see, ven Conried gave oop mit sickness und trouble, and dey put in Dippel, dey made Dippel feel dat he vas going to be, if not de manager, at least vun of dem. Und vile I do not dink dere vas a secret gondract mit Dippel, in writings, between him und de big people, I do dink dat dey let Dippel to understand dat he vas, mit Gatti-Casazza, de manager.

"Most ob de trouble, vich has been too mutch in de papers, iss due to Mr. Otto Kahn, who is also a goot fellow—you know, he is de arms und de legs und de mouth of Kuhn, Loeb & Co., de big bankers, of vich Jacob Schiff is de brain. Kahn—you know—is vat you might call de executive for all dose millionaires, up dere in de opera house, und he fixed dings mit Dippel.

"Now, ven de trouble come, through dot letter of Geraldine Farrar, which Farrar wrote and got de odders, Caruso, Eames, Sembrich und Scotti, to sign, to give Dippel a three-year gondract—dere is a goot story I must dell you.

"You know, ven dey gave Otto Kahn dat letter, he had de same morning to deliver a railroad to J. Pierpont Morgan—because, you know, J. Pierpont Morgan has to get a railroad, or a bank, or a trust company every morning before lunch, or he don't feel goot! You know, of course, that J. Pierpont is de big man behind de opera!

"Now, ven Kahn got down to his office, he got de railroad papers und de letter of Farrar mixed up, und so he gets deir niger messenger, und instead of de deed of de railroad for J. Pierpont Morgan, he puts

in de letter of Farrar, about Dippel, und he sends over de nigger to J. Pierpont Morgan, und tells de nigger he must positively deliver dot letter to J. Pierpont Morgan himself. Und de nigger goes over to J. Pierpont Morgan, und is admitted to him, und finds him smoking a big black cigar, mit lots of bank presidents, und life insurance presidents, und trust company presidents, all sitting around him, like so many hungry crows—and J. Pierpont Morgan, he rolls his eyes und he says:

"Who de debbil ist you?"
"Und de nigger, he says, 'T'm de coon of Kuhn, Loeb & Co.'

"Und mit dis, J. Pierpont Morgan nearly swallows his cigar, mit laughter, und all de crows, dose bank und life insurance und trust company presidents, around him, they have to laugh, too, for ven a big man like J. Pierpont laughs, everybody else must laugh.

"Und J. Pierpont, he take de letter, vich he dinks is de deed of de railroad, und finds it is Farrar's letter, signed by de rest ob dem, for Dippel, und he roars:

"What de hell beezeess iss dis?" says J. Pierpont Morgan. Und he keeks de coon of Kuhn, Loeb & Co. out, und den he roars:

"Vere ist my stenographer? Dell her to get beezy on der tel'phon', und call up a few Vanderbilts und Kuhns, Hahns and Kahns, und make a meetings at my house dis afternoon at four, und ve vill show dese singers just vere dey stand."

"Und dat is how poor Dippel got de vorst of it, mit de best intentions in de vorldt. Und dat is how de Executive Committee, consisting of Mr. Kahn, and Mr. Vanderbilt, und Mr. Griswold, write de letter for publication in de press about poor Dippel."

And with this, Bernstein, having relieved his feelings, patted me on the back and disappeared across Broadway.

* * *

The cable tells us that Massenet and musical people in Paris are denouncing Mary Garden for what they claim is a sacrilege in art, because Miss Garden appeared in New York as a man in "Le Jongleur de Notre Dame."

This certainly does not accord with the fact that it has been generally understood in this country that the change was not only made with Massenet's consent, but that he positively changed some of the music to enable Miss Garden to assume the rôle, and gave her many suggestions as to how he wished it played.

So far as the result is concerned, there certainly can be no question whatever that Miss Garden has made a phenomenal success and delighted the public, as much by her personal charm as by the artistic nature of her performance.

According to the cable, however, Massenet is not pleased. They say he regarded "Le Jongleur" as Wagner regarded "Parsifal," as something sacred, as picturing a highly spiritual influence upon the works and lives of men. Furthermore, it is said that Massenet deliberately intended that there should be no women in the work, but that the commanding influence of woman over man should be typified in the Virgin Mary, whose statue, you know, plays so conspicuous a part in the plot of the opera.

I am a little inclined to think that Miss Sybil Sanderson, who has retired from the stage since her marriage, and who always was jealous of Mary Garden's success, is at the bottom of the cabled reports to this country.

* * *

At the Manhattan, things are moving delightfully, with crowded houses all the time, though Hammerstein has managed to get a suit for damages from a would-be prima donna, which is already interesting, owing to the love letters from the dear Oscar which the lady has produced.

I don't wonder he wrote the letters, if she was a pretty woman. But how on earth did he find time to do it, especially as they are very long, and breathe a passion which would do credit to a much younger man?

However, if Hammerstein wants to know how the public feels toward him, he certainly had an opportunity of doing so on Sunday night, at the Astor, when the Friars' Club—which includes in its membership prominent actors, managers, singers, men about town, to the number of some six or seven hundred—gave him a testimonial dinner, which was the most successful of its kind held in New York.

* * *

Some of the Berlin newspapers recently published articles adversely criticising American musicians who have been giving concerts there. The tone of the articles is to the effect that "Americanism" is a corrupting influence, not only on the musician but on all who hear them. They accuse our American musicians of being superficial, of treating the great masterpieces with not sufficient reverence. They claim that the Americans have wonderful technique, but no depth, no thoroughness; that they are sensational in their attempts to attract attention, whether in their performances or in their press interviews.

All well and good! But let us not be misled. Berlin is a great center of music. Berlin has given the world much to admire, and has also given the world much in the way of genuine, honest, capable musical instruction. So have other German cities. Germans are by nature a musical people.

But while all this is true, and while the Germans have produced some wonderful composers, and some equally wonderful players and singers, they have also produced an awful lot of poor music and poorer musicians. Let me be frank! They have produced some artists of eminence in their own country who have failed to "make good" in this country, where there is a higher standard of criticism, all said and done.

And let me add that we have also had some of the German conductors over here, who have not made good. We had a great German orchestra over here which did not make good!

If we are going to be critical and cynical, we can put it up to the Germans, and with interest, too, just as well as they can put it up to our musicians!

* * *

What's this? The noble, the peerless Albani, who once had a position fully as great as that which Emma Eames has to-day, singing in music halls in England? It seems impossible! But the reason given is that she is doing so to elevate the musical taste of the audiences that frequent such theaters. The music hall in England is what we would call a vaudeville house in this country, only of a distinctly lower class.

It would seem by the stories that are afloat that Mme. Albani—whose career started in this country, though she is a Canadian by birth—has lost her fortune through bad investments. Her principal appearances, though, were not made in this country, but in England, where she gained great vogue in oratorio singing, as far back as 1867, when she made an appearance with Sims Reeves in "The Messiah." She studied with the elder Lamperti and later became the wife of Ernest Gye, manager of Covent Garden Opera House, and so held supreme sway for years. She was a great favorite with the late Queen Victoria. She appeared in the Metropolitan Opera House here as late as '90-'91. She has made some concert tours recently in Canada, but has not come to the United States.

If, as is reported, Mme. Albani, at the close of her great career, is really endeav-

oring to uplift the music hall of England, which is a place where the working class go, then she is doing a great work and a noble one; but if she has been forced to this step to earn money, because her fortune is gone, her many friends in this country, who knew and admired her for her beautiful voice, her fine art and her irreproachable personal character, will feel sad.

* * *

There is an atmosphere, a self-assurance and a wonderful magnetism about Mischa Elman, the young violinist who made his début in New York a few days ago, which will carry him triumphantly through, never mind whether in this country or in any other country. He is a great artist, undeniably. He has feeling, temperament, splendid technique—though it is not impeccable. His interpretations have lots of color, light and shade, though his conceptions will not always please the musically elect.

But the young man is so bright, so attractive, so certain of himself, and has evidently studied so thoroughly and worked so hard, that he will well deserve all the undoubtedly success which awaits him wherever he will play.

* * *

Wüllner, the German song interpreter, who is now in this country, is going to exercise a great educational influence on concert singing. And, indeed, it was needed. Our singers, instead of endeavoring to interpret a song and bring out the spirit of the composer, sing often without any reference to the sentiment or the meaning of the words—indeed, it is only in the minority of cases that you can understand even a part of the words they are singing. This is just as much true of the women as of the men.

With Dr. Wüllner you understand everything, every word; his face changes with the character of the music, and with the words he is singing. No wonder his concerts are crowded—no wonder he has attained a phenomenal success, even though his voice aids him but little in his work.

How much such an artist is needed came upon me forcibly when, the other day at a concert, I heard a singer—Janpolski—who has a stereotyped smile, which he kept on his face with everything he sang. With one piece, this stereotyped, crockery smile was certainly ill-advised, for the song was about a "graveyard."

I submit to you that it incites to hilarity to hear a man singing about a graveyard, and the dead—and the sorrows of the living—while he himself wears a broad grin.

Don't you agree with

Your
MEPHISTO.

SORRY SHE DIDN'T SUBSCRIBE LAST YEAR

PROVIDENCE, R. I., Dec. 7, 1908.

To the Editor of MUSICAL AMERICA:
I would not give up taking MUSICAL AMERICA. It is so newsy, and gives one insight to many affairs one otherwise could not keep in touch with. Only sorry I did not take it last year. Very gratefully,
MRS. E. FISCHER.

CLARA de RIGAUD THE ART OF SINGING

A GREAT ARTIST'S OPINION:
Madame Langendorff, the great contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Vienna, says:
MAY 1ST, 1908.
I studied under the greatest masters wherever my professional life led me, but I found nowhere as clear and natural a course of tuition as Madame de Rigaud uses in her lessons. In the many hours spent at her studio I have profited greatly by her thoroughly scientific method, and I am convinced that with her method of voice treatment she has corrected all kinds of faults in an incredibly short time, and also that she develops small voices so that they bloom out to large, individual and attractive ones. To all my young studying colleagues I wish to say that Madame de Rigaud's beautiful art of teaching has proven most helpful and valuable. [Translation.] Tel. 1152 River. Call or address Residence Studio
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MINNEAPOLIS HAS A POPULAR ORCHESTRA

Oberhoffer's Organization Achieves Triumph—People Turned Away from Sunday Concerts

MINNEAPOLIS, Minn., Dec. 14.—The Minneapolis Symphony Orchestra and its conductor, Emil Oberhoffer, achieved a triumph on December 11 when the second concert of the season was given in the Auditorium. The symphony performed was Tschaikowsky's "Pathétique," which was given an eloquent and impressive reading. Mr. Oberhoffer was recalled again and again until he refused to accept all the homage and motioned the players to bow. The orchestra was responsive, and followed the conductor with fine unanimity.

The well-developed technic, the beautiful tonal quality, balance, breadth and musicianship the orchestra revealed in the symphony showed the great progress the orchestra has made and created added faith in Mr. Oberhoffer's abilities.

The orchestra won another distinct success with "Capriccio Espagnol," by Rimsky-Karsakow, a difficult work which was played brilliantly. A novelty, which was well done, was Leo Werner's "Serenade" for small orchestra.

The soloist of the evening was Alice Nielson, who was secured at the last moment because of the failure of Constantino to keep his contract with the orchestra. Miss Nielson was in good voice, singing "Una voce poco fa," "Caro Nome" and, as encores, the "Jewel Song" from "Faust," and Ardit's "Il Bacio." The orchestra did excellent accompanying and Mr. Oberhoffer won the admiration of everyone in the audience by the clever way in which he followed the singer.

The popular concerts given every other Sunday afternoon by the Minneapolis Symphony Orchestra are even a greater success than the orchestral directors anticipated. Hundreds are turned away from every concert, unable to gain admittance. The popular concerts were planned to be educational and to give those music lovers who could not afford the evening prices, an opportunity to hear the orchestra.

This season the soloists have all been artists of renown, Jennie Norelli appearing at the first concert and Albert Spalding at the second. The young violinist created a great sensation with his beautiful tone, his superb technic and musical feeling.

Mme. Langendorff will be the soloist at the next popular concert, December 20.

The Minneapolis Choral Club, the newly organized society under the direction of Alfred Wiley, gave its first concert on December 10 in the First Baptist Church. The object of the club is to give the smaller choral works, which have no place in the repertoire of the larger Philharmonic club and to exploit the talent of local artists, for the soloists are to come from the ranks of Minneapolis musicians.

The first concert showed the club to be well balanced and the voices fresh and bright. The work of the chorus was good, and reflected distinct credit upon the leader, Alfred Wiley.

The program included "Song of the Vikings," by Fanning; "Hiawatha's Wedding Feast," by Coleridge-Taylor, and some short part songs. The soloists, all well-known locally, sang with fine effect. U. S. Kerr, the basso, was given a most enthusiastic reception, responding to several encores. Frances Vincent, who is one of the favorite soprano singers in the city, sang delightfully and with artistic style. Cora E. Rickard, contralto, who won a place as soloist in a competitive examination of the club members, is one of the many promising singers whom the club directors hope to present in public. Miss Rickard has a voice of rich quality, and she sings with understanding and intelligence. J. Alvin Davies sang the tenor solo in the "Wedding Feast."

MT. VERNON CHORUS IN CHRISTMAS MUSIC

Bach's Oratorio Given by Alfred Hallam's Organization—Well-known Soloists Assist

MT. VERNON, N. Y., Dec. 15.—The Mount Vernon Musical Society, Alfred Hallam, director, gave the first concert of its fourteenth season this evening.

The soloists were Josephine Knight, soprano, of Boston; Florence Pettigrew, contralto; John Young, tenor, and Tom Daniel, bass; the organist was Dr. Percy J. Starnes, of Albany; the pianist, Frederic G. Shattuck. A string quartet furnished the accompaniments.

The program consisted of Christmas music, and contained Parts I and II of Bach's

Veteran 'Cellist Plays in London Streets



A remarkable sight was presented, according to London dispatches, when the well-known 'cellist and actor, August van Biene, played in the streets of London a fortnight ago. Forty years ago, a poor, ragged youth of seventeen, he was found in the same condition by Sir Michael Costa, who immediately engaged him for Covent Garden. On that day he made a vow that on every anniversary of his sudden rise to good fortune he would play in various London thoroughfares, where he would be seen and heard by thousands. The other day he collected 15s. 2d., to which he added £5 and sent it to the Musical Hall Benevolent Fund.

"Christmas Oratorio," part-songs by Gevaert, Handel, Riedel, Praetorius, Chamindade, Damrosch, and solos from the "Messiah." The various numbers for the chorus were well performed, though special mention should be made of the excellent work in the "Christmas Oratorio." The difficult choruses in this composition were given with surety of attack and intelligence of phrasing; the tone quality of the organization is good.

The soloists sang their respective parts with understanding and succeeded in making the difficult work intelligible to the audience. The most trying of the solo numbers, that for tenor, was brilliantly sung by John Young. The audience was large, and evidently appreciated the program and the singing, for they remained to the end of the last number.

Many Attend Surette Lecture

There was a large audience in Music Hall, Brooklyn Academy of Music, December 14, to hear the sixth lecture-recital in the course on the "Symphonies of Beethoven," by Thomas Whitney Surette. The seventh Symphony was discussed by Mr. Surette, and was illustrated by Charles Gilbert Spross and Ethel May Colgate, on the pianos; the third movement was played on the organ by Herbert Staveley Sammon. E. G. D.

Edwin Evans in Allentown, Pa.

ALLENTOWN, Pa., Dec. 14.—At a recent performance of Prout's "Damon and Pythias" by the Allentown Arion Society, assisted by the Lehigh Valley Symphony Orchestra, the baritone parts were taken by Edwin Evans, whose voice possesses both the musical and dramatic qualities necessary to a good interpretation. He won much applause.

Pleads for Better Recognition of Musicians in America's Civic Life

WASHINGTON, D. C., Dec. 8.—Sidney Lloyd Wrightson, well known in musical affairs of the Capital City, in a letter to a local paper makes a plea for the further recognition of the musician in the artistic and business world. He discusses the musician's present standing in society, and gives a long list of American composers and performers to prove that the sons and daughters of Apollo are entitled to a higher place than has yet been accorded them in this country.

"For two years," he says, "I was dean of the School of Music in the West Virginia State University, and, whereas generous and large appropriations were made for other departments, I was expected to make my department pay for itself from its tuition fees (as music lessons were charged for, while all other departments were free), the State allowing \$1,500 a year. I remember one of the old mountaineers coming down to one of the farmers' institutes and publicly announcing that music was but 'frocks and frills'; that the State University was growing music mad, simply because my department had increased so extensively that we had more students than any other department in the university. The music department at Yale," Mr. Wrightson adds, "showed a deficit of \$3,080.21 last year, and had to

KNEISEL QUARTET'S CONCERT

Gabilowitsch Performs Schubert Trio with Kneisel and Willeke

The second concert of the seventeenth season of the Kneisel Quartet was given at Mendelssohn Hall, New York, Tuesday evening. The usual large, select and enthusiastic audience was treated to one of the most interesting and satisfying concerts ever heard here. Gabilowitsch was the soloist, and played with Kneisel and Willeke, Schubert's Trio in B Flat Major, op. 99, infrequently performed in New York. Gabilowitsch's style is particularly adapted to chamber music, because of its clearness, delicate shading and the man's apparent willingness to subordinate himself to the composition.

The concert was also interesting on account of the two movements of an unfinished quartet, by Grieg. They were left by the great Norwegian practically finished, and were given only a few touches by his friend, Julius Röntgen, senior. The second movement is the best, and shows the composer in his most happy and characteristic vein. The Schumann Quartet in A Major, op. 41-3, first on the program, was played, like the Grieg music, with all the beauty and intelligence for which the quartet is famous.

MUSICIANS DISCUSS "HAPPINESS"

Clef Club Holds Its Monthly Banquet in New York

"Happiness" was the after-dinner subject at the monthly meeting of the Clef Club, an organization of well-known New York musicians and teachers, at their monthly banquet in the Hotel St. Andrew, on Tuesday night. At previous meetings "Health" and "Wealth" had been discussed. The society is unique in its purpose, bringing together its members with a view to social and educational improvement.

Herbert Wilbur Green, president, was the toastmaster, and among those prominent in the evening's discussion were Louis Arthur Russell, J. Christopher Marks, Carl Schmidt, Harvey Worthington Loomis and others familiar in musical and educational circles.

The "Transcript" and Louis Bachner

BOSTON, Dec. 14.—Through an error a quotation from the Boston *Transcript* was added to an article speaking of the recital given by Louis Bachner, pianist, recently in Boston. The excerpt from the *Transcript* was not about Mr. Bachner's recital, but about one which was recently given by another artist.

The *Transcript*, however, did comment most favorably upon Mr. Bachner's recital, as is shown by the following:

Too often, however, this regard for reticence seemed to check an intensity of feeling that would have been more just to the music. The composer was moved; his music was moving; Mr. Bachner, we suspect, was moved too; but he would not let his hearers share his emotion. He might, too, have given his compositions more various voice. Perhaps, however, for a pianist of Mr. Bachner's youth and traits, too little has more of pleasure than too much.—*Boston Transcript*.

be assisted out of the 'general income' of the institution."

Mr. Wrightson goes on to give a sad picture of conditions in this city. The failure of Reginald De Koven's efforts to organize the Washington Symphony Orchestra, the career of the Washington Choral Society and the abandonment of the Georgetown Orchestra are evidence that music culture is at a low ebb here.

Two years ago, he says, he lost money on fourteen concerts at \$7 for the course at which such artists as Nordica, Rosenthal, Schumann-Heink, Gertrude Peppercorn and Leland Powers appeared. Only eighty course tickets were sold. At Jamestown he could not get one cent appropriated for any large musical attraction.

Mr. Wrightson is not easily cast down, and suggests as a remedy the founding of a national conservatory at Washington, with branches in large cities. Mr. Wrightson urges free concerts, organ recitals, for example, as one way to foster a musical spirit.

Washington is our "show" city, and therefore offers inducements for artistic training. The White House has never attempted the precedent of European courts in aiding the cause of high art. Mrs. Taft is an accomplished musician, and he looks to her to bring about better artistic conditions.

"SAN TOY" IN BOSTON

Operatic Society Produces Well-known Comedy with Local Talent

BOSTON, Dec. 14.—The Boston Operatic Society, Herbert F. Odell, conductor, gave their first performance of the season in Jordan Hall this evening, the piece being "San Toy," the well-known musical comedy, in two acts. In the cast were: Louise A. Wood, Margaret I. English, Yvonne Fortin, A. Bertha Cote, Harry M. Handy, Louis E. McGowan, George B. Bigelow, Daniel E. Bowen, Walter T. Wingfield, Mial Chase, John E. Thornton and Alice Marion Stewart.

This is the sixth opera produced by this society, including one written by Mr. Odell. Miss Fortin, Mr. Handy and Mr. Bowen have appeared in previous performances of the society, and gave an excellent account of themselves in last week's performance. Miss Fortin played the soubrette part like a professional. Miss Wood and Miss English both sang well. Miss Stewart added to the pleasure of the performance by her clever dancing. Mr. Odell deserves credit for his excellent training of the principals and chorus and for the attractive manner in which the opera was staged. D. L. L.

LANGENDORFF IN THE SOUTH

Assists Treble Clef Club of Birmingham in Their First Concert

BIRMINGHAM, Ala., Dec. 14.—The Treble Clef Club's first concert of the season, and the first under the baton of the new director, Mrs. Flournoy Rivers, occurred recently with Mme. Frieda Langendorff, mezzo-soprano, as soloist. Mrs. Truman Aldrich, Jr., was accompanist.

Mme. Langendorff was in good voice and sang with fine quality of tone and much feeling. The club sang with spirit and fine finish under the direction of Mrs. Rivers.

Gatti-Casazza Guest of Honor

The Entertainment Club, of which Mrs. Roswell D. Hitchcock is the president, gave its thirtieth reception Tuesday evening in the Astor Gallery at the Waldorf-Astoria, with Signor Gatti-Casazza, director of the Metropolitan Opera House, as the guest of honor.

About three hundred club members and their friends were present, and were received by Mrs. Hitchcock and Signor Gatti-Casazza. A program was rendered as follows: Aria from "Lakme," May Corine; "Abendstern," Mr. Dalton Baker; "Dost Thou Know?" from "Mignon," Jassamine Burd; reading, Lucile La Verne (star of William Gillette's "Clarice"); waltz, song from "Romeo and Juliet," Mrs. Hull; J. Bertram Fox at the piano.

The Belgian city of Liège will hear five novelties this season: Leroux's "Le Chemineau," Massenet's "Ariane," Boito's "Mefistofele," Puccini's "Manon Lescaut" and "Martille," by Dupuis.

The Vienna Court Opera is giving a Mozart cycle this month, under the energetic Felix Weingartner's direction.

Constantino, Fresh from His Bath, Gives Advice to Opera Aspirants

New Tenor of the Manhattan Warns Against Too Much Haste in Training for a Professional Career—How He Ran Away From Home and Won His First Success

Florencio Constantino, Oscar Hammerstein's latest tenor, does not rise with the larks and Phoebus' steeds. I was shown to his room at the Victoria one morning last week and his personal manager, Mr. Bauer, asked me to wait until the distinguished singer had performed his morning's ablutions.

In a few minutes a typical Spanish head took a peek from behind a door leading to another room, and smilingly bowed, saying, "Excusez moi, monsieur," and the head bobbed out of sight.

The agreeable little "personal manager" just here produced a box of cigars, cigars long enough and good enough to make up for any time lost in waiting.

These cigars are made especially for Mr. Constantino by an old friend in Havana.

Every one was put up in silver paper and then wrapped in tissue paper, on which was a picture of the signor himself.

While we smoked, Mr. Bauer recited the "personal history" of Signor Constantino.

refulgent green waistcoat he answered in French my general questions: "What advice can you give young Americans of promise who are anxious to become opera singers?"

He pointed significantly to his ears, and then to his throat.

I pointed to my forehead.

The signor closed his eyes, and solemnly bowed his head.

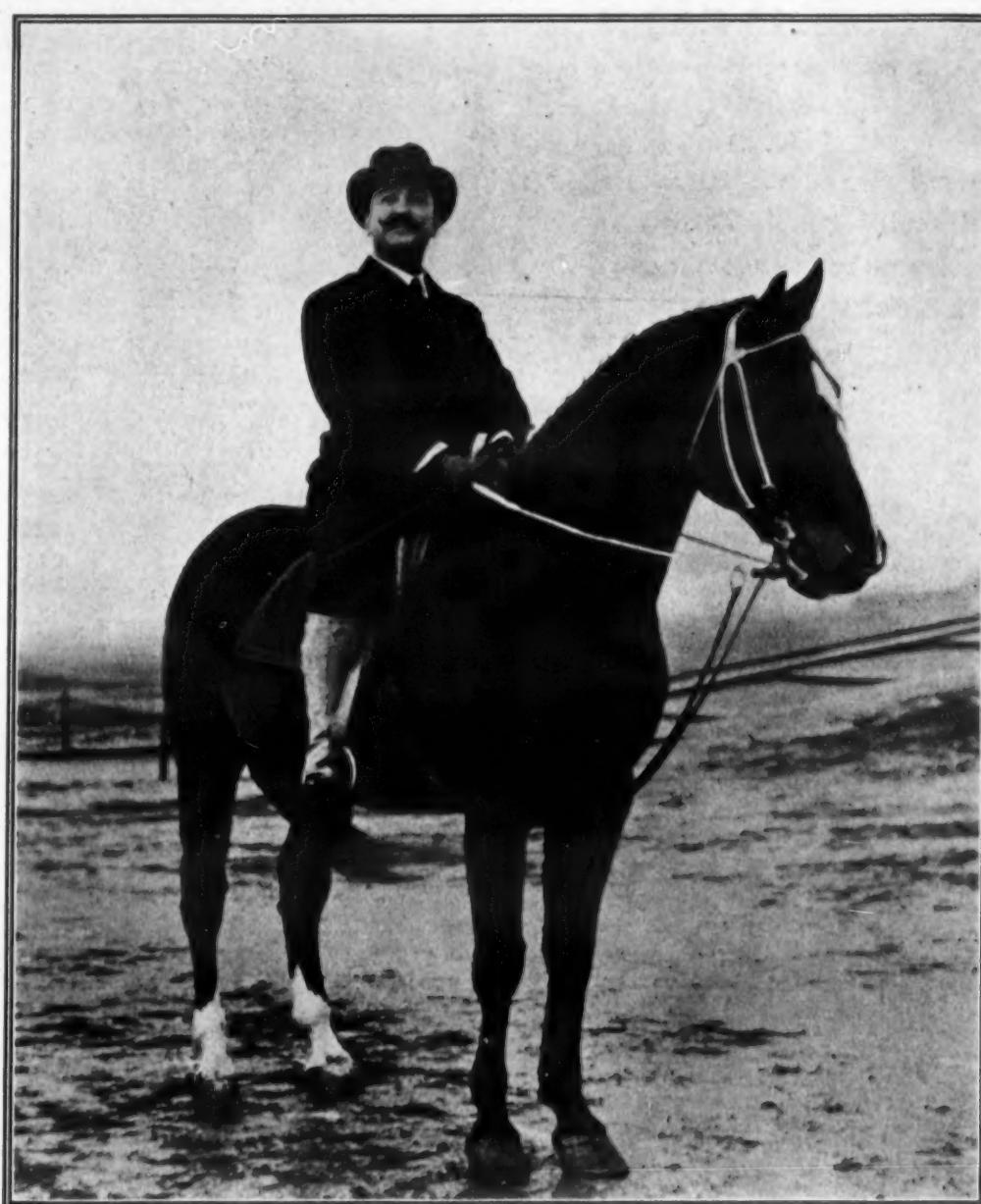
"The pupil should secure the best teacher. He should begin to study an easy part at once, and progress by easy stages to the most difficult music. The old singing exercises—(here he sang one) no—melody!" (the hands came out of the green pockets and the fingers ran along the table, for the nonce, an imaginary piano).

"The student should hear the best singers, and with the teacher."

"Observe! that's it."

"When it is time for the débüt the pupil should learn one part, and make his reputation in that part. Americans are too ambitious; they are always in a hurry."

I thought of a West Farms subway train.



FLORENCIO CONSTANTINO

From a photograph taken near Chicago, while the tenor was taking his daily constitutional

"No. It is not necessary for them to go to Europe, except for general culture, as everybody should go—for observation. Most all of the great singers are in America."

"If possible, the student should make a contract with the teacher to place him in an opera company after a stipulated time. The teacher can tell very soon whether the pupil is good enough to continue his studies."

"I advise teachers to have their pupils give little performances, say, once a week. Then they would learn action, and become used to audiences."

While we were waiting for the first appearance of Signor Constantino, Mr. Bauer explained the circumstances leading to the tenor's engagement by Oscar Hammerstein.

"The reason that Mr. Hammerstein thought that Signor Constantino might be open for engagements this season was that the San Carlo company was in bad financial condition," said he. "Although Mr. Hammerstein's offer was flattering, Signor Constantino declined it, because his leaving the San Carlo forces would have meant certain failure. At the close of the season of 1907-08, the Boston Opera House signed a three years' contract with him, to begin from that time. The Boston Company

failed to carry out their plans because the new Boston opera house would not be ready until the Fall of 1909, and the management did not want to send a company on the road. Signor Constantino declined to accept any salary without working, and a friendly agreement was reached whereby Signor Constantino saw his way clear to sign with Mr. Hammerstein for five years."

Florencio Constantino was born at Bilboa, Northern Spain, thirty-eight years ago. As a boy he received little education, and had to be driven to his studies. One day following the example of a successful impresario he ran away, and shipped on a steamer bound for Buenos Ayres. As a lad he possessed a fine, untrained voice, and it was the young Florencio who was asked for a song when out in company. For a while he worked as a machinist, and, like the aforesaid impresario, he has patented inventions. An application for patenting one of them is now in Washington. The officers aboard ship heard him sing, pleaded with him to secure a good teacher, and fit himself for the opera. They secured him an introduction to the director of the Montevideo Opera House, who gave him an opportunity to study the tenor rôle in Breton's "Dolores," which

[Continued on next page]



CONSTANTINO AND HIS TOURING CAR

The cigars were burned almost to the danger point when the whole anatomy of Signor Constantino, fresh and rosy from the hands of his valet, burst into the room just as he would in "Rigoletto." He is a handsome, stocky, muscular fellow with black hair and moustache, florid complexion, and snappy black eyes. He moves about in a nervous way, talks rapidly, his whole countenance expressing better than his English what he means.

Energetically waving me to a chair, and thrusting his thumbs into the pockets of a

"They want to learn eighty operas," cried Bauer.

"They must not spread themselves over too much ground," continued the wise and interrupted tenor.

By this time he had walked over several miles of carpet, past two rows of theatrical trunks over which were spread swords, costumes for "Tosca," etc.

"Do you advise Americans to go to Europe?"

The eyes of my host expressed amusement.

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is on the répertoire of the Manhattan Opera House for the present season. He made his début in this opera about 1897, with genuine success.

He studied Italian methods, and saw that a great future lay in his path, provided that he would do the necessary work. Fascinated with his Montevideo triumphs he worked his way to Italy. He is practically a self-made opera singer, and has no real master except perhaps Vallini, now one of the faculty of the New England Conservatory, who taught him the rôles. Like other self-made men, he realized late in life the disadvantages of the untutored, and at the age of twenty-five, or thereabouts, began the serious study of the belles-lettres and general musical subjects.

He sang at many Italian opera houses, at first for eight francs and fifty centimes a night. In Naples, with Caruso, he appeared five times in three days for thirty-five francs a performance.

In the flush of success he was called home to join a company. Here he was heard by Nikisch, then director at the St. Petersburg Imperial Opera House, who engaged him for the entire season. At St. Petersburg he sang for the first time with Tetrazzini. Later he was engaged for the Royal Opera at Madrid, where he uttered his first notes under Cleofonte Campanini. At the Berlin Royal Opera House he was heard with Sembrich and Eames. His next engagement was at Covent Garden, where he alternated with Caruso, and sang often with Melba. Vienna's "K.u.k." opera followed. While in Nice he was heard by Henry Russell, who contracted with him for the San Carlo Company. He made his American débüt at New Orleans, appearing in "La Bohème," "Aida," "La Gioconda," "Rigoletto," "Faust" and "Carmen"—the conventional Italian-French répertoire. After New Orleans came Chicago, Montreal and Toronto.

His fame reached the ears of Oscar Hammerstein, mighty hunter of opera specialties, who immediately "booked" for Montreal to hear a possible accession. Negotiations were unsuccessful because Russell held a two years' contract. In the Winter of 1908 Hammerstein heard that Constantino might be open for engagements, and again started negotiations.

In the eleven years Constantino has been singing in public he has never been "in-disposed." While he does not take particular care of his health, he has a keen sense of honor and recognizes a strong

duty towards his management and audiences. He is a great smoker, but three weeks before the season starts he deprives himself of this luxury.

The handsome tenor is a lover of out-door life. Horseback riding and fencing à la française are his favorite recreations. He has become a great reader, and owns a large collection of books in five languages. Signora Mycanas Bauer and Peter, a fine white English bulldog, are his companions en voyage.

COLLEGE STUDENTS ATTEND THE OPERA

Hammerstein Gives Attendants of University of Pennsylvania Spe- cial Saturday Night Rates

PHILADELPHIA, PA., Dec. 14.—Following his well-known purpose to devote the new Philadelphia Opera House to the higher musical education of the people, Oscar Hammerstein has inaugurated a series of "Students' Nights" for students of the University of Pennsylvania. Beginning last Saturday evening and continuing every Saturday evening throughout the season, Mr. Hammerstein has arranged, through *The Pennsylvanian*, the student daily newspaper, to reserve as large a section of the parquet circle as the students may demand at one dollar a seat. Details given in *The Pennsylvanian* include the simple presentation of the student's matriculation card to an undergraduate committee, which issues a card entitling the holder to purchase either one or two seats in the parquet circle at the reduced price. Many of the students took advantage of the new plan and attended the opera last Saturday evening.

Alexander Petschnikoff, the brilliant violinist, as soloist at the Philadelphia Orchestra's performances last week, charmed the audiences and was forced to bow his acknowledgments to many recalls. His selection was the difficult Tschaikowsky Concerto in D Major, which he interpreted admirably.

Mme. Cecile Chaminade, the celebrated

French composer and pianist, delighted a large audience at the Academy of Music last Wednesday afternoon. On Thursday afternoon, a reception was tendered her at the New Century Club's rooms, where she was greeted by many friends and admirers. Helen Pulaski Innes has been conducting the presentations in a manner highly pleasing to Mme. Chaminade.

The Civic Club, through the courtesy of the management of the Philadelphia Orchestra, has offered to distribute in a careful and judicious manner any tickets for the performances which the holders may not wish to attend.

While visiting friends last Friday evening, Clarence E. Meyers, a musician, of No. 3113 Diamond street, was stricken with heart disease and died before a physician could reach him. He was very well known uptown, and resided with his father and sister at the Diamond street address.

The many churches of the city are planning elaborate musical services for the Christmas season; some of these services will be given on the coming Sunday and others on Christmas Day. Among the most important services will be that at the First Baptist Church, of which Frederick Maxson is organist; St. John the Evangelist's, Nicola A. Montani, director, where a mass composed by the director will be given; St. Stephen's, where Dr. David Wood is organist and choirmaster; the Church of the Saviour, Rev. Julius G. Bierck, organist and choirmaster; St. Charles Borromeo's, Dr. A. H. Rosewig, director, and M. J. Douville, organist; and the Church of the Assumption, Thomas F. Hogan, director, and Joseph L. Munce, organist.

S. E. E.

Charlotte Moore, violinist; Louise Roberts, mezzo-soprano; Moses Seligson, pianist, and Carl Felsmann, flautist, were the soloists at the concert given by the Arion Singing Society, at Williar Hall, Passaic, N. J., on December 4. Two numbers by the Arion chorus of forty voices and one by a quartet composed of Messrs. Geibel, Kuntze, Poehler and Gott completed the program.

A recital was given by Katherine Johnson in the Myrtle room at the Waldorf-Astoria, in New York, on Wednesday afternoon of this week. Miss Johnson was assisted by Eleanor Painter, contralto; Elsie Newland Davis, soprano; Ludmilla Vojacek, pianist; and Franklin Riker, tenor.

A program of piano pieces was given at the Unschuld University of Music, Washington, D. C., recently. A greater part of the evening was devoted to a series of Beethoven sonatas played as follows: C Major, by Mary Lynch; C Minor, by Gertrude Tweedy; B Flat Major, by Mary Knapp; F Minor, by Pearl Myers, and F Major, by May Donohoe. The other numbers were Scherzo in E Flat (Chopin), by Jennie Duncan; Rhapsodie No. 11 (Liszt), by Katherine McNeal, and "Pierrette" (Chaminade), by Ethel Fischer.

EMIL SAUER PLAYS "REAL FAREWELL"

Eminent Pianist Appears in New York for the Last Time—An Enthusiastic Audience

Emil Sauer, the eminent German pianist, gave his farewell recital, in New York, on December 9, in Mendelssohn Hall. It is announced that this is a "real farewell" and that Mr. Sauer will not visit America again, at least in his capacity as a player.

The program was somewhat unique in its composition. It opened with five Scarlatti sonatas, if one movement each, combined to form a loosely arranged suite; the movements were individually pleasing but collectively rather tiresome. The program also contained a group of Chopin, some of Mr. Sauer's own compositions, an arrangement of "Eugen Onegin," Liszt's B Minor Sonata and a number of encores.

The principal number was the Liszt Sonata, which was played dramatically, and with great dynamic contrasts. The rest of the program was played with delicacy and a technical surety which is a characteristic of this artist. The audience, which was of fair size, had evidently come to hear Mr. Sauer because they liked him, for they applauded vigorously and succeeded in getting several additions to the program.

In Europe managers make their opera contracts a long time ahead. The Berlin Royal Opera has just announced the engagement of a Graz contralto named Else Bengell, to begin two years from now.

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Kathleen Parlow, American Violinist, Astonishes Europe With Her Playing

BERLIN, Dec. 5.—The star of good fortune seems to have followed Kathleen Parlow, the young American violinist, in her musical career, for ever since she came abroad, over four years ago, as a child of fourteen, she has met with one success after another. But then she did not have to come abroad to first taste the joys of success, for way back in San Francisco, where she has lived since a child of four (Miss Parlow was born in Canada, but moved to the States at the death of her father), and where she played in public at the age of six in a big charity concert, she was acclaimed as a "wunderkind" and a brilliant future was predicted for her in the musical field.

Miss Parlow is now eighteen years of age and has the satisfaction of having musical London, St. Petersburg and Berlin at her feet. When she came abroad four years ago with her mother, who chaperones her, she had a London début and played for Queen Alexandra who, in the words of Miss Parlow, was "most charming" to her and took a personal interest in her work. She had many "At Homes" and public appearances during the season, and has now the stamp of a London approval which she values highly. Up to this time she had had nothing but her American training from her San Francisco master, who has since died. She heard Mischa Elman play and asked her mother to take her to his teacher. She went to St. Petersburg at the age of sixteen, and Leopold Auer, the musical "god" of Russia and private violinist to the Czar, immediately took her as a pupil. The name of Auer works magic in Russia where he is at the head of the St. Petersburg Conservatory, and little Miss Parlow's Russian success was assured. She was eighteen months with Auer and had nine recitals in St. Petersburg. From there her fame spread. Auer came personally to Berlin to arrange for her début, and she played six concerts in one month in the German capital. This was last year. Her time is booked full till Christmas on the Continent. The New Year will find her back in London with a big tour of the Provinces before Spring.

To get an idea of Miss Parlow's prominence in European musical centers one has only to glance at her bookings past and present. From last September 17 to Christmas she will have played fifty-five concerts. This includes six concerts with orchestra in Helsingfors, Finland, four concerts in one week in Bergen (all sold out), ten concerts in Stockholm, one in Copenhagen with Sazonoff as director of orchestra, twenty-five concerts in five towns in Holland (return engagements already booked), and an appearance in Scheveningen with the Berlin Philharmonic Orchestra under Kunwald. Last Thursday she played with the Gewandhaus Orchestra of Leipzig, at which Schuch of Dresden conducted; also an appearance in a museum concert in Frankfort-am-Main with Mengelberg conducting. While in Sweden the young lady had a private hearing before the King and Queen and the Queen attended all three of her concerts in public. While in Berlin this time Miss Parlow stopped at the Bellevue Hotel, where I had an hour's delightful talk with her. She

is simple, unaffected, unspoiled from her many successes and entirely wrapped up in her art. When asked about an American tour she brightened and said:

"Yes, I am very anxious for America, but you know one must have done a great deal over here before one can safely venture home on a big scale."

"And I must first have the approval not only of London, but the English Provinces besides. My first London criticisms were not good, but I no longer fear London. No one could desire a more cordial reception and a higher approval than the London press and people have now extended me."

"Yes, I have already been approached by American managers, and I am looking forward to 1910 as the possible fulfillment of my longed-for wish to play in America."

"What country has given me the best reception? I really don't know. It always seems to me that the last one visited is the best. I have just finished a very gratifying tour of Holland. And, by the way, Ysaye and I were both under the same management through Holland, and I came off with 200 more guildor than he did at the end of the tour."

JASON MOORE.

TWO NEW MEMBERS IN WESTERN QUARTET

Minneapolis Organization Acquires
Fram Korb and Franz Dicks
First Concert Given

MINNEAPOLIS, MINN., Dec. 14.—The Minneapolis Symphony String Quartet, an organization of men from the Symphony Orchestra, gave its first concert recently before an audience that attested its warm appreciation and its understanding of the fine qualities of the performance. The program numbers were the Schubert A Minor Quartet, the Haydn Quartet, Op. 76, No. 4, and the Beethoven piano and violin Sonate, Op. 24. The assisting pianist was Eloise Shryock.

The quartet is now in its third season, but has been partially reorganized for the present year. The new first and second violinists are Fram Anton Korb, concertmaster of the Symphony Orchestra, and Franz Dicks, leader of the seconds in the same organization. The old members are Olaf Hals, viola, and Carlo Fischer, 'cello. The players are all musicians of high rank and did some ensemble playing that was surprisingly good.

The recent concert of the Apollo Club is still a topic of discussion among local musicians who are commanding the singers on their excellent showing. E. B.

People's Symphony Auxiliary Club

Before a crowded audience in Cooper Union the Olive Mead Quartet assisted by Dorothy Rich, pianist, who made her first appearance in concert, gave the following program of classic chamber music:

Haydn Quartet in D Major; Nardini Sonata for violin and piano, played by Misses Mead and Rich; and Dvorák's Quartet on American themes, op. 96.

The unsuitability of the hall for chamber music is well known, but the satisfaction which must come to an artist as well as to



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the sponsors of the People's Symphony Auxiliary Chamber Music Club, under whose auspices the concert was given, in realizing that an audience made up of "working people" has paid its small fee to listen respectfully to the works of great masters must atone for any artistic pangs.

The Sime morning concerts at the Bellevue-Stratford Hotel, Philadelphia, will take

place, as heretofore, on the Tuesdays in January. Among the artists who will be heard are Tina Lerner, the Russian pianist; Glenn Hall, tenor; Arthur Hartmann, violinist; Alfred Calzin, pianist; Lillian Littlehales, 'cellist; Ruth Sullivan, harpist, and the Dubinsky Trio.

Mme. Blanche Marchesi will also appear under Mme. Sime's management at a song recital in February.

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NATIONAL FEDERATION OF MUSIC CLUBS

New Assistant Press Secretary—Bloomfield-Zeisler for Florida Branch—
Reports of Work Done by Various Branches

MEMPHIS, TENN., Dec. 14.—The following news items, concerning the National Federation of Musical Clubs, were given out at the office of the Press Secretary, in this city:

Mrs. Homer C. Brigham, who was recently appointed to assist the National Press Secretary, will leave at an early date for an extended trip abroad. Mrs. Heber Knott, of Grand Rapids, Mich., has been appointed to fill the vacancy. Mrs. Brigham is president, and Mrs. Knott ex-president of the St. Cecilia Club of Grand Rapids.

The MacDowell Club, of Grenada, Miss., is a newly federated organization. The members are highly pleased with the benefits received from the federation. Mrs. Marion B. Clifton, president of the club, reports good work being done, and tenders thanks from the entire organization for the assistance rendered by the various departments of the Federation.

The Ladies' Friday Musical, of Jacksonville, Fla., one of the most active clubs of last season, has planned interesting work for the present year. The membership numbers 121. Mrs. Montgomery Corse is president. The members are enthusiastic and the organization is very prosperous. Mrs. Virginia Smith is the corresponding secretary. The club has engaged Fannie Bloomfield-Zeisler for a recital in January.

The Ladies' Music Club, of Bedford, O., has purchased a new grand piano for the club concerts. The instrument has been placed in a temporary clubroom for the present. In order to complete the payments on the piano as soon as possible the members sacrificed their desire for an artistic year book and admitted advertising to the extent of \$200. Mrs. John Freeman, the first president of the club, is the present presiding officer; she has a capable official board assisting her in the work.

The Matinée Musical Club, of Lincoln, Neb., has begun what promises to be one of the best years in its history. The first artists' concert was given by Fannie Bloomfield-Zeisler, before a large and enthusiastic audience. There are two more concerts to follow. The treasurer of the club, Mrs. J. W. Winger, is also the vice-president of the Western Section of the National Federation of Musical Clubs.

The Etude Club, of Muskogee, Okla., organized in October, with fourteen members. The president and secretary are Mrs. W. C. Lansford and Gertrude Floyd. An attractive Thanksgiving program was given on November 26.

The Rubinstein Club, of Fennville, Mich., gave a lecture-recital on "Romantic and Modern Germany," at the residence of Mrs. H. A. Goodrich, on November 27. The paper, "Lives of the Composers," by Mrs. Kate Purdy, was followed by a musical

program in which the following members participated: The Misses Frances Owen, Grace Brunson, Gertrude Fisher, Charlotte Haur, Ada Hutchins, Chere Gray, and the Mesdames Weed, Pullman, Dawson and Shepard.

The San Francisco Music Club gave an attractive concert in Century Club Hall recently. The compositions on the program were by Russian and German composers. Those who assisted in the program were Florence Nachtrieb, Irene Meussendorfer, Florence Bush, Corinne Goldsmith, Mrs. Thomas Inman, Mrs. Robert Whitcomb and Mrs. William Jenkins.

NOLA NANCE OLIVER.

he says, in part: "She has a beautiful voice and, with her splendid musicianship, should make a name for herself in concert, oratorio and opera."

Her voice is a contralto of unusually deep and sympathetic quality, and with such a range that she can sing any of the various rôles with ease. Her diction is excellent and she brings much intelligence to the interpretation of her songs. She has a charming personality. Her répertoire includes all of the important operatic arias, the various contralto rôles of the oratorios, and many songs by German, French and English composers.

LHÈVINNE IN THE SOUTH

Russian Pianist Receives Ovation—
Audience Cries "Bravo!"

NEW ORLEANS, LA., Dec. 12.—Josef Lhèvinne, who opened the series of Philharmonic concerts here with a piano recital, attracted the largest and most fashionable audience of the season. The great pianist held the interest of his listeners for almost two hours, playing the same program used in the previous concerts of the tour. There have been many pianists heard here of late years, but none has ever been given a greater ovation than that tendered this Russian virtuoso, who reveled in technical difficulties, and impressed upon his audience the seriousness of his art. Lhèvinne was in excellent form throughout his recital, evoking frequent shouts of "bravo!"

H. L.

Baritone Immortalizes His Beard

A prominent baritone went one day to have his official photograph taken. He appeared at the studio in frock coat, Legion of Honor decoration in a button-hole, and his black beard brushed à la Plançon. In this attire he was "taken." Then he retired to dress as *Escamillo*. A long time elapsed; the photographer grew impatient. He knocked. Fifteen minutes more were necessary. At last the photographer was summoned: "Entrez!" The photographer, eager to get on with his work, entered. Imagine his surprise to see, not a black-beard *Escamillo*, but an almost smooth-faced toréador brandishing a safety razor over a partially soapy face! He had not sung this part for many years, but he was determined that his beard should be immortalized for this country before it disappeared.



KATHERINE HANFORD

A Pupil of Oscar Saenger Who Has Entered the Concert Field

Katherine Hanford, a young contralto under the management of J. E. Francke, is the recipient of much praise from her teacher, Oscar Saenger. In a recent letter

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HATTIE von BERGEN CONTRALTO—Voice Culture 400 KIMBALL HALL CHICAGO EDWARD DE RESZKE, the World's Greatest Basso, says: After hearing Alfred Hiles Bergen sing, I must say that his teacher, Mrs. von Bergen is the finest I have met in America for tone placement.

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MARIA ORTHEN Will give a Recital at Carnegie Hall, Sunday Afternoon, January 17. DIRECTION: J. E. FRANCKE Program of Wagner, Brahms, Wolf, Strauss, and Reger Songs. . . .
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BUSH TEMPLE CONSERVATORY MISS AGNES HOPE PILLSBURY PIANIST AND TEACHER Chicago, Ill.

BOSTON OPERA CLUB PRESENTS NEW WORK

"*Alda*," by W. Frank Harling, a Young American Composer, Has Successful Premiere

BOSTON, Dec. 14.—Under the direction and management of G. Lo Giudice-Fabri, of the Howe-Fabri Vocal Studios, and the Boston Opera School, a new lyric opera, "*Alda*," by W. Frank Harling, was given its première performance in Jordan Hall, December 7. Mr. Harling is an American, and is only 21 years old. His other compositions are a tone poem, a piano concerto, church music and songs; although this is his first effort in opera, much of the music is dainty, interesting and possesses real intrinsic value.

The following singers were in the cast: Asunta Michelini, Anna Rein, Victoria Ungvary, George W. Bagdasarian, Joseph Harling, Oscar C. Le Bart, Lyman V. Bunker, W. P. Edgar and Dorothy Burnham.

The opera is in two acts, and the scene is laid in Virginia at the beginning of the American Revolution. As *Alda* Miss Michelini displayed an excellent voice and much dramatic ability. As the principal soprano, she is given two or three opportunities for displaying her voice. Miss Rein sang the Butterfly song in the second act with good vocal and dramatic effect. Mr. Edgar played the part of the colored servant with all the humor of the old-time Southern negro. Dorothy Burnham as *Mammy* is deserving of mention for her humorous acting and her pleasing voice.

The chorus sang well and was attractively costumed; the entire stage setting added much to the pleasure of the opera. Mr. Harling conducted. C. Myron Clark was stage manager and Frank Adams, organist. The chorus was trained under the direction of Mr. Fabri and comprises what is known as the Boston Opera Club.

D. L. L.

Lhèvinne Scores Another Triumph

MILWAUKEE, WIS., Dec. 14.—The recent concert of Josef Lhèvinne, the second in Milwaukee within the last two years, was a complete triumph for the Russian pianist. A crowded house greeted him at the Pabst

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Officers of the Baltimore Musical Art Club. Reading from left to right, they are David S. Melamet, director; G. Fred Kranz, president, and John P. Tingle, secretary

Theater, and from the time that he stepped to the piano until he left the stage he was complete master of the great audience. Encore after encore was demanded, the audience refusing to leave the theater at the end of the program, until many additional pieces had been given. Lhèvinne will probably play here again in April if the date can be satisfactorily arranged.

M. N. S.

Women's Philharmonic Society Concert

The Women's Philharmonic Society, of New York, Amy Fay, president, gave its first concert of the season in the Chapter Room, Carnegie Hall, on December 16. The program was given under the direction of Louise E. Phillips, chairman of the entertainment committee, by Amélie Pardon, pianist; Franz Kaltenborn, violinist; Helen Niebuhr, and a trio and quintet, composed of Mmes. Garrett and Wood, and the Misses Niebuhr, Hodkinson and Govers. The quintet sang under the direction of Ida L. Tebbets, the club's director of part singing.

The new Polish tenor, Hermann Jadlowker, for whom a great future is predicted, has begun his two years' engagement in Vienna. Afterwards he will go to Berlin on a five years' contract.

Rome is to hear "Pelléas et Mélisande" this Winter.

Rhymes for Musicians

Haendel, Bendel, Mendelssohn, Brendel, Wendel, Jadassohn, Muller, Hiller, Heller, Franz, Flothow, Flotow, Burtow, Gantz.

Meyer, Geyer, Meyerbeer, Heyer, Weyer, Beyer, Beer, Lichner, Lachner, Schachner, Dietz, Hill, Will, Bruell, Grill, Drill, Reiss, Reitz.

Hansen, Jansen, Jensen, Kienl, Stade, Gade, Laade, Stiehl, Naumann, Neumann, Huhnerfurst, Niemann, Riemann, Diener, Wurst.

Kochler, Dechler, Rubinstein, Himmel, Hummel, Rosenken, Lauer, Bauer, Kleinicke, Homberg, Plomberg, Reinecke.

Heinrich Gebhard's Plans

BOSTON, Dec. 14.—Heinrich Gebhard, the Boston pianist, is to appear in a private recital in this city, December 17, and will give a recital of American music in Mendelssohn Hall, New York City, December 30, following this engagement with an appearance at a Klein Sunday Concert, January 10. Mr. Gebhard will give a Boston recital in Symphony Hall, January 14, and will appear in recitals in Lawrence, Mass., January 25 and in Milton, January 28.

Chaminade Pleases Washingtonians

WASHINGTON, D. C., Dec. 14.—The initial appearance in Washington of Mlle. Chaminade, the French composer, was made on the afternoon of December 8, in the National Theater. She was accorded an enthusiastic welcome by the distinguished audience present and received, as a tribute of admiration, a handsome laurel wreath. She was assisted by Yvonne de St. André, mezzo-soprano, and Ernest Groom, baritone; the program similar to others given during the present tour.

W. H.

Why He Didn't Get His Job

At a recent competitive examination for a position in one of the large city libraries the following remarkable knowledge was brought to light:

Question: Who is Richard Strauss?

Answer: A prominent member of the present British Parliament.

Q. Who was Brahms?

A. Founder of a sect known as Brahminism.

Q. Who wrote "Carmen"?

A. Mozart.

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FROM "MUSICAL AMERICA" READERS

They Don't Throw Vegetables at Singers in Italy, Says Italian Editor

OFFICE OF *Il Mondo Artistico*,
MILAN, NOV. 23.

To the Editor of MUSICAL AMERICA:

In a recent number of your valuable paper appeared a letter written from Milan by someone who signs himself Emil Bridges, a letter so unjust and so disconcerting that it deserves a denial. Nor should I assume the task of vindicating the truth thus vulgarly presented, did not the position which I occupy permit me daily to show to your compatriots who come here to attempt the arduous life of the theater all my disinterested sympathy. If the letter of Mr. Bridges—of whom the many Americans here questioned by me have never even heard—has originated in a fact true in itself, namely the failure of a fine artist, your compatriot, in a Milanese theater, a failure due to many causes, he deduces from this conclusions not only untrue, but ridiculous, and states what is absolutely false when he concludes with the fable as worn out as indecorous, that in Italy the public manifests its displeasure by throwing vegetables upon the stage, and that Milan is a city where the food is bad, and contagious diseases flourish.

The question of the students of singing and of foreign artists in Italy, which I expect shortly to discuss, as I have already done, for the readers of my paper, deserves to be studied by more equable judges and with more serious arguments.

With perfect respect,
FRANCO FAND.

The Publisher Gets It All

TORONTO, ONT., Dec. 8, 1908.

To the Editor of MUSICAL AMERICA:

I trust you will pardon the liberty I take in seeking information on a question which may be considered entirely outside your professional province at the present time.

I recently submitted two song lyrics to a

New York publisher, which received hearty approval and an offer of publication, the terms being that I was to pay \$50 on publication, \$25 of which goes for copies of the song itself. Should the song "go," I am assured of one and one-half cents per copy royalty. Had I written the music as well, the royalty would have been three cents.

It strikes me that the publisher gets entirely the big end of it in this case, and that a royalty of one and a half cents per copy could never make me much of a bloated magnate. The concern is a reputable one, however.

I would esteem it a great favor if you would answer my query, if ever so briefly, as I need a little assurance on this point.

Very truly yours, S. C. T.

[It is generally conceded that if a song is at all worth publishing, the author and composer should not be required to advance any money payments whatever towards its production. There are reputable concerns who will charge you a certain price for printing your composition, but in that case the marketing and so-called "pushing" of the work is left entirely to the composer. In the case you cite the publisher gets not only the big end, but the whole thing. Outside of the gratification you may have in seeing your song in print, you can hardly pay your costs by agreeing to such a proposal.—Ed. MUSICAL AMERICA.]

Rheinberger's Opus 43

GLADSTONE AVENUE, MONTREAL, DEC. 10.
To the Editor of MUSICAL AMERICA:

I wish you would open an "Answer to Inquiries" column. Can you not see your way clear to do it? Meanwhile, will you kindly tell me whether Rheinberger's Op. 43 is a solo or concerted work, and for what instrument or instruments it is written. Yours truly, G. G. NICOLLS.

[Rheinberger's "Capriccio Giocoso" (Op. 43) is a solo work for pianoforte. MUSICAL AMERICA is glad at all times, pro-

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vided it is in its power, to answer questions asked by its readers. Many such questions come to this office without any signature, and are therefore ignored. These signatures are not necessarily for publication.—Ed. MUSICAL AMERICA.]

Emma Eames Denies the Statement

NEW YORK, Dec. 12, 1908.

To the Editor of MUSICAL AMERICA:

In the issue of December 12 of MUSICAL AMERICA there is a statement, apparently taken from some irresponsible journal, of an adverse criticism that Signor Toscanini is said to have made personally to Mme. Emma Eames concerning her interpretation of the rôle of *La Tosca*.

I write to contradict the statement. It is without foundation in fact. On the contrary, Signor Toscanini has been most courteous to Mme. Eames, and has had only words of flattering commendation for her interpretation of the rôle. As she had already sung the rôle in Paris, under the superintendence of both Signor Puccini and the lamented Sardou, it is improbable that the statement of Signor Toscanini could have been as represented. Yours truly,

EMMA HAYDEN EAMES.

Where Is "Little Juliette"?

NOV. 14, 1908.

To the Editor of MUSICAL AMERICA:

Am an old friend of the family of "Little Juliette," cornetist, and having been abroad about five years, lost all track of them. Can you give me any information about them? If so, shall be very thankful.

Yours very truly,

C. EDWARD SPIER.
No. 173 West 83d street, New York City.

Napravnik Lives in St. Petersburg

BALTIMORE, Dec. 10, 1908.

To the Editor of MUSICAL AMERICA:

Kindly inform me whether the Russian composer Napravnik is living, and if not, when he died, and greatly oblige. M. E.

[Edward Franzevich Napravnik is now living in St. Petersburg. He was born in Bohemia, 1839.—Ed. MUSICAL AMERICA.]

A Compliment from Cuba

FINNEZA, SANTIAGO ORIENTE, CUBA,
December 7, 1908.

To the Editor of MUSICAL AMERICA:

Enclosed find a renewal of my subscription. I have never missed a number of your delightful paper since your first issue three years ago, and I should consider it a loss—a great loss—if I should miss one now. It is the most unbiased musical newspaper published, and I wish you much success in the years to come.

Please do not let *MEPHISTO* take to the woods next Summer, without a portable writing desk. Very sincerely yours,

HELEN WILKINSON TURNER.

"JUDAS MACCABAEUS" IN WASHINGTON, D. C.

Choral Society Sings Handel's Work—Many Recitals Given During the Week

WASHINGTON, D. C., Dec. 15.—Under the musical direction of Heinrich Hammer, the Washington Choral Society gave last night the Handel's "Judas Maccabaeus" in a very creditable manner. The quartet, which was composed of local talent, with the exception of Frank Ormsby, tenor, of New York, consisted of Myriam Bangs Hilton, soprano; Mrs. Ralph P. Barnard, contralto, and Otto Luebkert, bass. An interesting feature of the rendition was the playing of the harpsichord by Arnold Dolmetsch, of Boston. The accompaniments were played by a local orchestra of forty-five pieces. The chorus consisted of 150 voices.

The last of the series of song recitals given by Susanne Oldberg occurred on December 11, with Marion McCoy, of South Dakota; Mary Helen Leefe, of Detroit, and Edward A. Hines, of this city, as the artists. The program was varied and pleasing and all the numbers were heartily received. Owing to the popularity of these recitals another series will begin in January.

The recent song recital given by Katherine Lee Jones, of New York, proved very entertaining. Most of her numbers were ballads which were well suited to her voice. She sang several German songs by Schumann and Franz, which were heartily received. Her program also included French, Italian and English compositions.

Marie von Unschuld, pianist, was the principal artist at the recital given at the Library of Congress last week. She was assisted by Helen Hyatt, soprano, and Katharine McNeal, accompanist. The numbers of the program were varied and were thoroughly enjoyed by the large audience.

The recital given recently in the studio of Herman Rakemann proved very enjoyable to the music lovers present. Those taking part in the program were Herman Rakemann, William E. Green, Robert C. Stearns, Dore Wolfsteiner, Nellie Wilson Shir-Ciff, Vera I. Murray and Mr. Newell.

Clara Drew gave a very pleasant vocal evening in her studio last night before an enthusiastic audience.

The program at the recent meeting of the Friday Morning Music Club included the works of such composers as Tchaikovsky, Sarasate, Hubay, Franz, Leschetizky, and Chadwick. The members taking part were Mrs. Carpenter, Mrs. True, Mrs. Robins, Miss Barber, Miss Church, Mrs. Hough, and Mrs. Fairfax. W. H.

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EMMY DESTINN—DIVA, NOVELIST, POET, COMPOSER AND PLAYWRIGHT

Emmy Destinn, who has aroused much interest in musical circles during her stay in New York, not only because of her remarkable singing, but also because of her original ideas in the histrionic side of her rôles, is a woman of some talent as a composer, and has published several songs. A small collection of her poems has been published for private circulation. Before leaving Berlin her novel, "Forgotten Eyes," appeared with some measure of popular approval. She has also tried her hand at play-writing by setting in dramatic form a little Bohemian fairy tale, "Rahuz and Mahulena."

"I never expected to be confronted with my poor writings when I arrived here," she said, in an interview published recently in the *New York Sun*. "I thought they were unknown outside of Germany. Even here my sins have found me out."

"The song cycle was really a joke. It is called 'The Gallant Abbé' and lasts about half an hour. Leo Blech composed the music and we sang it four times in public. I copied the manner of the eighteenth century poets in the story, and Blech devoted himself to composing such difficult music that I am sure nobody else will ever sing my little songs."

"My work is my substitute for social life. I have about me a few congenial friends. It was for them that I published my poems as souvenirs of this or that happy moment of life or perhaps as the souvenir of a moment not so happy."

"Music cannot fill every minute of one's life. Such a monotony would be disadvantageous. I find the most helpful contrast in writing."



MME. DESTINN WITHOUT AN INTERPRETER

(From the *New York Sun*.)

"I am not a dramatic soprano in the ordinary sense of that term," she explained. "I have always thought that my best achievements would be on the border line

between the lyric and the dramatic. In no case should I sing *Brünnhilde*.

"She is too divine for me. I must have more human passion and life."

"Whether I shall sing *Isolde* remains to be seen. *Isolde* is just as noble and exalted as *Brünnhilde*, and a human being."

"Of the four Wagnerian characters that I sing *Senta* is the most interesting to me. There is so much to inspire the singer in the supernatural love of this girl for the man she has never seen and is willing to lose her life for."

"I have always wanted to sing *Manon*," she said; "she is a real woman."

"I have not the least interest in *Tosca*. She is a figure cut out of the same pasteboard as all the Sardou women, not alive, only moved about. I don't know why I am not eager to sing *Donna Anna*, but I take much more pleasure in *Armida*.

"There is a fine sweep about the scribe women in the Meyerbeer operas, artificial as they are. I could never bring myself to sing *Leonora* in *'Il Trovatore'*. No other opera seems to epitomize so completely all the faults of Italian opera."

"One of the blessings of the stage to-day is that there are more and more fascinating women put into the modern operas, so we need never despair of not finding rôles."

Mme. Destinn gazed across the Hudson.

"I must learn this great place," she said, "get closer to it. Most of the time I have been ill—but I am getting well and will study this monster of a city."

"And do, please, deny these absurd stories about any enmity between Miss Farrar and me. I could never feel enmity toward a woman I had seen but five minutes in my life."

"So far as the singing of the first 'Butterfly' is concerned, that was for Miss Far-

rar. Her contract called for her to sing a new rôle. The only new operas to be given were 'Therese,' by Massenet, and 'Butterfly.' The Massenet opera required



EMMY DESTINN
(From the *New York Sun*.)

a contralto in the leading rôle, so there was nothing left for Miss Farrar but the Puccini opera.

"Nobody who had sung the part in Italian would ever want to share in the German production. The translation has robbed the original of all beauty, and there have been many absurdities introduced. Do deny those absurd stories."

ANTHONY PLAYS IN BOSTON

Reger Variations on Bach Theme Among Pianist's Numbers

BOSTON, Dec. 14.—Charles Anthony, the Boston pianist, gave a recital in Jordan Hall last week, Thursday evening. His program contained:

Schumann, Sonata in G minor, op. 22; Bach, two Choral Preludes, "Ich ruf' zu dir," and "Valet will ich dir geben," arranged by Max Reger; Reger, Variations on a Theme of Bach; MacDowell, Improvisation, "The Joy of Autumn"; Chopin, Scherzo in C sharp minor.

As a result of his interest in modern composers, Mr. Anthony has already offered new Reger numbers, including a sonata which he played with Jacques Hoffman of the Hoffman Quartet in the first of the quartet concerts of the season. He possesses all the fluency of technic and the brilliancy of execution necessary in presenting these compositions. Virility well

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tempered is one of the characteristics that make his work enjoyable.

Speaking of the recital the *Boston Herald* said in part:

Mr. Anthony is well and favorably known here as a pianist of modern and liberal views. He has certain excellent qualities as a pianist, to which the *Herald* has frequently referred. His performance last night gave much pleasure to a good-sized audience."

Speaking of the playing of the variations, *The Transcript* said:

The pleasure of Mr. Anthony's playing of them was the intelligence and the sympathy with which it suggested their truer and finer, and not their more perverse and puzzling traits.

D. L. L.

Mrs. Ben Lathrop's Recital

Mrs. Ben Lathrop, prominent in social circles, gave a historical song recital at Mendelssohn Hall, New York, on the afternoon of December 11. Mrs. Lathrop has a light soprano voice, and sings with much temperament, easily surmounting technical difficulties presented in her selections. Her program was ambitious and included a wide range of songs from Bach to Debussy. She was accompanied by Isidore Luckstone.

Gabriel Fauré's suite for orchestra, inspired by "Pelléas et Melisande," was played at the last Cologne Concert in Paris.

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SPRINGFIELD SOCIETY CONCERT

Local Chorus and Orchestra Present an Enjoyable Program

SPRINGFIELD, MASS., Dec. 14.—The Musical Art Society, Arthur H. Turner director, assisted by an orchestra of thirty-five members, gave a very interesting concert at High School Hall on December 9. The program, consisting of part songs for mixed chorus, interspersed with solo numbers for men and women chorus, was greatly enjoyed by the large audience present.

The orchestra, which has made gratifying

progress during the last year, acquitted itself particularly well in the first movement of the Schubert "Unfinished Symphony." Mr. Turner received much praise for his painstaking efforts with both his chorus and orchestra.

G. F. C.

Loring Club to Sing Classics

SAN FRANCISCO, CAL., Dec. 11.—The Loring Club, of this city, will open its thirty-second season with a concert on December 15. The program will contain many important choral works of the classic school. W. C. Stadtfeld will conduct and the soloists will be Alma Berglund Winchester, soprano, and Louis Appy, cellist.



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New York, Saturday, December 19, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

Walter Damrosch's Pessimism

Some days ago Walter Damrosch was in St. Louis, where he gave a recital and a lecture, which was largely attended and listened to with deep attention by a cultured and discriminating audience. In the course of his lecture, Mr. Damrosch said:

"There would be fewer divorces if there were more high-grade music in the home, and the little 'Love god' would stay longer were he nourished on the elevating strains of good music as well as upon discussions of the price of bacon and eggs."

"There is more domestic discord in the American home than in that of any other country on the globe, and I believe it is because there is not enough cultivation of the finer things of life. What is there resting to the tired husband in the tedious recital of estimates on the repletion of the family larder? What can the weary wife find of interest in the shop talk of her husband's business. This fact is better recognized in the homes of other countries, where there is a greater companionship between members of the family, and where the day's routine is not rehearsed for the evening's entertainment. There is not apt to be a violent disagreement over Beethoven's symphonies as there is over the price of beefsteak."

"I believe every child, boys as well as girls, should be reared in the atmosphere of music, so that the best part of their natures may fully develop."

No one will disagree with Mr. Damrosch as to the influence for good on the home of music, even in an humbler form than the compositions of Beethoven and the great masters to whom he alludes. Where, however, Mr. Damrosch invites criticism is that he is evidently pessimistic, and so, unconsciously, perhaps, is unjust to the American people—who, by the bye, appear to be showing an increased appreciation of his own work.

It is true that years ago, when his good and great father, Dr. Leopold Damrosch, was alive, sufficient appreciation and support were not accorded to a man who did so much to advance musical progress and culture in this country, one of the reasons being that Theodore Thomas, with his overpowering influence and position, held the stage at the time.

Later, when Dr. Damrosch died, universally regretted—for he was universally beloved, as much for his character as for his musical attainments—his son, the present Walter Damrosch, came into the field, per-

haps a little too early, for his talent had not fully developed, nor was his experience commensurate with the duties which devolved upon him. Anyhow, he made, as we know, a bid for public favor, and was at the start somewhat severely handled by the critics, and even by musicians, who could not see in him the force and virility which they demanded in a conductor of an important orchestral body. Little by little, however, Mr. Damrosch has made his way, and it must be generally admitted that he has attained, by his own efforts and his own work, a commanding position in our American musical life.

It is easily understood, from this, why Mr. Damrosch may be even to-day, when he is successful, from an artistic as well as a financial point of view, somewhat pessimistic. Evidently he has not forgotten his early struggles and the lack of recognition accorded his father—though not long before his death the late Dr. Damrosch also received from the public many tributes of regard.

It will not be necessary here to show that Mr. Damrosch is mistaken in his view of the average American home, by detailing the growth of the musical industries, which has been something wonderful, in the last quarter of a century, or by recounting how the itinerant music teacher of former days has been replaced by magnificent conservatories and schools, with their long list of able professors and their hundreds of earnest and capable pupils. Nor would it be necessary to point to the extraordinary number of great orchestral concerts, smaller concerts, recitals—the immense evolution in the operatic world—to prove that Mr. Damrosch is unjust to himself as well as to his native country in making so drastic and unfavorable a judgment of its attitude towards music.

The one great argument which can be brought up most forcibly to confute Mr. Damrosch and all those who take his position, whether it be in connection with music or literature, or the drama or politics, or social life—or, indeed, anything pertaining to our human affairs—is that such people always judge the situation by a high standard in their own minds, by an Utopian ideal which they have set for the future, and so forget that their point of view is wholly wrong.

If you wish to judge the condition of a people, whether in its social, intellectual or business life, surely you must do so by comparing its present condition with what it was ten year back, twenty-five years back, fifty years back, a century ago. Then you can get some definite and fair idea as to whether there has been progress—and if there is progress it argues well for the future that the progress may go on, and so we will be continually getting better and getting on to a higher plane.

Those who can go back and remember our musical industries but twenty-five years ago, and who can remember the poor position of the musician, whose pay was wretched and who was not admitted to any social intercourse at all, except in rare instances; those who can go back and remember when operatic performances practically meant bankruptcy for the managers; when the few leading orchestral organizations had to be either run without reward for the participants or supported by private donations from a few wealthy music-lovers; those who can go back and remember the time when our musical industries were still in their infancy; when we imported all our reed organs, and smaller musical instruments from Europe; when the piano industry itself was still in its babyhood, and none of our present great houses were even known by name—those who can go back thus and contrast the condition then with what it is to-day, with our splendid temples of music in all our large cities, with our great piano and music houses of international renown, with the immense number of young people of talent who are earnestly undertaking serious musical study with the view of a public

career or of becoming, in turn, teachers, with the musician of ability received everywhere as an honored guest—surely those will not agree with Mr. Damrosch's criticism, that there is in this country so much of hurry and bustle and such a struggle for money that the community cannot rise above a discussion of the price of ham and eggs, has little love for music, while its attitude to musical endeavor is one of absolute indifference.

No! Mr. Damrosch should revise his opinions, be grateful for his own success—and above all, be grateful that he himself has lived to see a marked change for the better, and he should be very happy to know that he himself, and other members of his distinguished family, have contributed so much to bringing a higher order of things into the musical life of this country.

John C. Freund

Mrs. Sheldon's Explanation

In a detailed statement made public this week, Mrs. George R. Sheldon effectively disposes of the numerous rumors regarding the motives behind her ambition to establish a "permanent orchestra" in New York. She says: "There is only one purpose in view, and that is to rehabilitate the Philharmonic Society. * * * So far as we can see there is nothing 'hysterical' about this plan, but a plain and commonsense attempt to save something that is very well worth saving, and benefiting thereby the musical life of New York."

So long as Mrs. Sheldon and her distinguished associates follow this spirit in the plans they purpose carrying out, all murmur of distrust on the part of those interested in the support of present symphony orchestras in New York and therefore solicitous over the possible invasion of a new competitor in an already crowded field, will be silenced. The grand old Philharmonic, rehabilitated, strengthened and rejuvenated, will be a credit to the city, and will detract no glory from the honor rolls of other symphony societies. Had an official statement regarding the actual nature of these plans been made earlier in the season there would be little cause for the contradictions Mrs. Sheldon now feels called upon to make.

According to the *Journal des Débats*, of Paris, a comic song of twelve verses, the words and music of which are by Richard Wagner, is to be put up at auction, with other manuscripts, in Berlin. The ditty is dedicated to his host of the hotel at Leipzig at which the composer stayed when on the way to Berlin to confer with his committee regarding the founding of the Bayreuth Opera House. It is dated April 22, 1871.

The "art for art's sake" policy at the Metropolitan was scheduled for a severe test on Thursday, when Puccini's earliest opera, "Le Ville"—it was a failure at its première in Italy—with "Cavalleria Rusticana" thrown in to fill out the evening was offered at seven dollars per seat.

"In practice, to be sure, corporations have one manager, not two. And so it should be at the opera house," observes Charles Henry Meltzer. Yes, but then who would be the scapegoat?

Keeping Up With the Procession

TRENTON, N. J., Nov. 16, 1908.

To the Editor of MUSICAL AMERICA:

Excuse delay in sending in subscription; simply procrastination, that's all. Couldn't get along (and keep up with the procession) without your valuable periodical. As a weekly visitor it is always most welcome.

Wishing you every success,

Yours fraternally,

CHARLES W. PETTE.

PERSONALITIES



—Photo Copyright 1908, by Mishkin.

Mario Sammarco as "Figaro"
(In "The Barber of Seville")

Sammarco—Mario Sammarco, the distinguished baritone of Oscar Hammerstein's company, is the financial sponsor of a unique opera house in Italy. His three sons, aged six, eight and ten, are the principals of the company, which presents scenes from the standard Italian works to the delight of their young comrades. Every now and then Mr. Sammarco is called upon, by mail, to replenish the coffers of the ambitious institution.

Strauss—Clarence G. Hamilton describes Richard Strauss in this way: "As a man Strauss is of modest demeanor and fond of domestic life. Before the orchestra, however, his personality is electrifying, especially in the elucidation of his own works. In these compositions he shows a genius for welding the immense material of which he avails himself that is little short of Titanic."

Hinckley—Allen C. Hinckley, the new American basso at the Metropolitan Opera House, is a graduate of the University of Pennsylvania, and during his collegiate days was prominent in the musical clubs of that institution. In Philadelphia he studied under Carl Schahner.

Constantino—Florencio Constantino, the Spanish tenor, who made his first New York appearance last week as the newest addition to the Manhattan Opera House forces, is a native of San Sebastian, Spain, and made his débüt eleven years ago in Montevideo, Uruguay, in Jules Breton's Spanish opera, "Dolores," which is to be one of this season's novelties at the Manhattan. Among the principal operas in his répertoire are "Rigoletto," "Aida," "Tosca," "Manon," "Faust," "Carmen" and "La Traviata."

Labia—Maria Labia, the new Italian dramatic soprano at the Manhattan, regrets that she did not bring her Italian cook with her. Next year he will accompany her, and in the kitchen of a New York flat he will concoct the Italian dishes that the singer yearns for. Italian restaurants she will not go to, nor to restaurants where light music is played.

Elman—The work of Micha Elman, the violinist, was brought to the attention of the Czar when Elman was five years of age. At that time the Czar's sister was visiting near the lad's home in Taloie, near Kief, in the southwestern part of Russia. When she returned to St. Petersburg she told her brother of the wonderful playing of the boy and asked that he be brought to the Russian capital to be educated. At that period the feeling against the Jews was intense, and the Czar and his advisers feared to do what the sister asked, but so impressed was the ruler that he issued a special edict so that the desire could be accomplished without too much ill feeling.

TWENTY RECALLS FOR AMERICAN IN BERLIN

Busy Week of Music in the German Capital—Texas Tenor Heard

BERLIN, Dec. 5.—Kathleen Parlow, the eighteen-year-old American violinist, scored heavily at her concert with the Blutnersaal Orchestra last Friday evening. She played the Brahms D major concerto as well as the famous Bruch No. 1 concerto. Besides these, the third and last number on the program was Tschaiikowsky's "Seranade Meloncolique" and Wieniawski's "Souvenir de Moscow." She had over twenty recalls and responded with two encores with piano accompaniment.

Floyd Robbins, of Lincoln, Neb., who is studying at the Stern Conservatory under Vernon Spencer, piano pedagogue, will be heard with orchestra in the Beethoven Saal in January. At a students' recital last week in the conservatory, he played works from Schumann, Chopin, Klein and Moszkowski. His fine pianistic performances were enthusiastically received.

Hanna Granfelt, a Swedish singer, gave a "Northern Song Evening" in Klindworth-Scharwenka Saal, Wednesday, the 25th. Only Northern composers were represented. Adolf Wiklund, a composer of note and one of the Berlin Royal Opera "coaches," acted as accompanist. Four of his songs were sung and made a fine impression. He is a protégé of the Queen of Sweden.

Mary Dickenson, an English violinist of much ability, and Johanna Kiss, singer, gave a joint recital in the Sing-Akademie on Thursday evening. They had merited success.

Robert Cuscaden, director of the "School for Stringed Instruments," of Omaha, Neb., and his wife, have become permanent residents of Berlin. Mr. Cuscaden is no stranger here, having previously occupied the position as violinist with the Berlin

and singing in the American Church Quartet.

Mr. Cazell is making a specialty of teaching, and has a large following in his home town.

Ernst von Possart is making the "Enoch Arden" poem very popular in Berlin. Richard Strauss has set a musical accompaniment to the work. Herr von Possart gave the work again in the Beethoven Saal this week.

Désiré Pâque, a Spanish composer, was



VERNON SPENCER

Prominently Identified with Berlin's Musical Life as an Instructor at the Stern Conservatory.

heard with the Waldemar-Meyer Quartets in his own compositions in the Beethoven Saal on Tuesday evening.

Mrs. Inga Brown, of Yankton, S. D., an advanced pupil of Xaver Scharwenka, has opened a studio and is teaching in Berlin. Mrs. Brown spent the summer in America visiting friends and relatives.

Alberto Jonas closed his series of three recitals last Tuesday evening in the Mozart Saal with a program of moderns, Chopin, Schumann, Liszt, Schubert, Jonas and Tausig were the composers on the program. The Schubert number was the "Erlkonig," but not the usual Liszt arrangement. The program did not indicate, but it was presumably the artist's own arrangement. It had a rousing reception, as well as Jonas's other two originals, "Valse" in C sharp minor and "Toccata."

Theodore Spiering, the American violinist, will bring out his new "artists' étude" at his Berlin concert on December 8. He is filling his big German bookings this winter and meeting with splendid success in the concert field. At Heidelberg, where he played last week, he was given a most flattering reception.

Gabriel Fauré, the great French musician, appeared at the Choralian Saal, Thursday evening. The program was made up entirely of his compositions. This was the first of a series of "French chamber music evenings," at which the leading French artists will be heard.

Moszkowski was in Berlin this week to attend the Gabriel Fauré concert and hear his new suite for orchestra performed at the Nikisch concert, Monday evening. This was its first Berlin hearing.

Marguerite Melville, the concert pianist, gave a "klavier abend" in the Blutner Saal Wednesday, the 25th. She played Haydn's "Andante with variations," Brahms's sonata in C major, Chopin's impromptu G sharp major and ballade in F major; A Reger Humoreske a Quasi Mazurka, by H. Melcher; Pavane mit variationen, by Dohnányi a D'Albert Scherzo, and closed with a tarantella by her master, Leschetizky. Miss Melville is an American and protégé of a celebrated piano firm. She has met with much success since her debut.

JASON MOORE.

Maria Kousnietzoff, the Russian soprano, is singing at the Paris Opéra again.



GABE CAZELL

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Gabe Cazell, a prominent Texas tenor, who has been in Berlin for a few months coaching in lieder and oratorio, sailed for home on the Oceanic, December 2. His home is Mineral Wells, the leading watering place of Texas, but his reputation extends through the State as an oratorio and concert singer. While in Berlin he has been preparing pupils of Henri von Du Long

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BUFFALO CLUB IN CONCERT

Mrs. Flournoy Rives Directs Treble Clef for the First Time

BUFFALO, N. Y., Dec. 12.—The first concert of the Treble Clef Club, of this city, and its first appearance under the direction of Mrs. Flournoy Rives, occurred recently in the Jefferson Theater. The soloist was Mme. Frieda Langendorff, mezzo-soprano, formerly of the Metropolitan Opera. Her voice has great richness of quality and power; her interpretations are essentially dramatic. She was forced to respond to many recalls, and achieved a distinctive triumph.

The club sang with spirit and with quality and nice finish. Mrs. Rivers conducted without mannerism and with authority. The success of the club was due largely to her skillful directing.

The accompanist, Mrs. Truman Aldrich, Jr., contributed much to the brilliance of the concert.

Otto Meyer in New Concord, O.

NEW CONCORD, O., Dec. 14.—Otto Meyer, the young American violinist, assisted by Alexander Russell, pianist and accompanist, gave a recital recently, under the auspices of the Muskingum College Conservatory of Music. This was the first concert of this year's "Artist's Course." Mr. Meyer played effectively, and received the hearty approval of the audience.

Louise Homer has a German governess for her children.

MORE OLD MUSIC

Sam Franko to Begin His Concert Series Next Tuesday Evening

The background afforded by a brilliant operatic season, orchestral concerts with star conductors, imported performers on all instruments and novelties in composition make the simple concerts of old music, which Sam Franko is to give as usual, stand out in their refined and artistic outlines all the more conspicuously. For years Mr. Franko has been indefatigable in directing public attention to the classic beauty of the music of the old masters. Mr. Franko's press representative points out that at a time like this the danger of going astray from the right musical path is greater than ever before and public support of Mr. Franko's concerts by sincere lovers of music will not only be a pleasure to those who accord it, but a duty to the best interests of musical culture.

The concerts will be three in number, at Mendelssohn Hall on these Tuesday evenings: December 22, January 26 and March 2.

A combination with the Bach Choral Society has been effected and this new organization of trained voices will appear at all the concerts. This will lend variety to the program and will permit the logical enlargement of Mr. Franko's activities in the literature of classic music.

A new "Cyrano de Bergerac" overture, by Johann Wegenaar, was played in Hamburg recently.

ITALIAN MUSIC FOR THOMAS AUDIENCE

Chicago's Orchestra Exploits the Works of Sinigaglia and Sgambati

CHICAGO, Dec. 7.—The Italian influence of music and several significant sources of its productivity were exploited in a characteristic program by the Theodore Thomas Orchestra at the last concert. Two of the three composers brought forth were Italian: Leone Sinigaglia and Giovanni Sgambati, while Richard Strauss had representation by reason of a work that had been written under Italian influences.

The power of Italy, furthermore, had splendid personal representation in Ernesto Consolo, a pianist who has rapidly forged to the front during his two years' residence in this country.

The overture of Sinigaglia is a bright work not overweighted with melody of the usual Italian quality and leaps boldly into the field of modern instrumentation, which means multitudinous effects for the strings and manifold and constant employment for all divisions of the orchestra. This composer, who began and made his reputation with chamber music, however, satisfied his ardent admirers with his virtuosity in this more exacting departure.

The Sgambati Concerto in G Minor consumed over forty minutes in its revelation, but it was never for a moment tiresome, and although it was written over a quarter of a century ago it never gave the impression of being old-fashioned or antiquated; in fact, it is a masterly bit of workmanship and destined to occupy a proud position in the répertoire of this organization. It would be difficult to recall a soloist who has given more signal satisfaction in interpreting and giving value to ensemble music

as a high art than Ernesto Consolo. He seems to give all the power necessary to work the big passages without a semblance of noise, his pianissimo effects are wonderful, in octave work dazzlingly interesting, and he plays *en rapport* with the great instrumental body without effort of labored mannerism.

This concerto is big in intention, high-grade throughout and has plentiful originality of theme and skill in its development, reflecting credit throughout upon the work of Italy in orchestra and showing more solidity of style than its modern masters have evinced.

The Richard Strauss composition, "Aus Italiens" is neither a satisfactory nor triumphal example of Richard Strauss's work, but it happened to be interesting as befitting this occasion in showing Italian influence as dominating his work.

C. E. N.

SONNET TO FANNIE BLOOMFIELD ZEISLER

Just as the lark, some subtle pow'r inspiring,
Pours floods of song while morning's fresh dews glisten,
Heedless of all—nor wond'ring nor inquiring
The why the other birds have hushed to listen—
So dost thou sing thy burning inspiration,
Playing the heart-strings of the list'ning throng,
Singing with all thy soul's emancipation,
Lost in one thought—the burthen of thy song.

Ah! if 'tis true some souls are sent to gladness—
Those dreary lives made drearier by care,
Then wert thou sent forth dove-like, message-laden—

And what celestial tidings thou dost bear!
Thou, 'neath the splendor of whose queenly art,
Is felt the throbbing of the woman's heart!

—HARRY BRUNSWICK LOËB.
October 29, 1908.

In America: December, 1908; January, February, March, April, 1909

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BIG FESTIVAL FOR CHICAGO SUBURBS

Music Lovers Meet to Establish Association to Give Series of Concerts

CHICAGO, Dec. 14.—At a meeting of music lovers held Thursday evening at the home of Mr. and Mrs. James A. Patten, the Chicago North Shore Festival Association was organized and pledges were made by those present which put it on a substantial basis and fully assure the success of the ambitious project. Among those present were Mr. and Mrs. John R. Lindgren, Mayor Joseph E. Padden, F. W. Gerould, Dr. J. N. Mills, Arthur B. Jones, C. B. Congdon, C. M. Howe, H. B. Wyeth, Irving Hamlin, Prof. P. C. Lukin, J. H. Hilton, Chancellor L. Jenks and C. W. Spofford.

It is proposed to give a June festival here on a very large scale, using the new Northwestern University gymnasium in which 4,000 people can easily be seated. It is designed to give a series of three evening and one afternoon concerts, by a chorus of 500 voices, including such well-trained organizations as the Evanston Musical Club and Ravenswood Musical Club, and make the festival of the highest possible character with the best obtainable soloists and the assistance of the Thomas Orchestra.

This is not an Evanston affair. It is hoped to interest in the project all the musical people between Ravenswood and Lake Forest and local committees will be appointed in each town. It is estimated that the cost of the project will be no less than \$10,000, and in order to finance it they desire to obtain a guarantee from one hundred persons to pledge \$100 each. The guarantors include, besides those present at the meeting, Messrs. H. J. Patten, Thomas L. Fansler, N. A. Dyche, Dr. M. C. Bragdon, President W. Harris and Mrs. H. D. Cable. Officers were elected as follows: President, W. F. Hypes; Vice-Presidents, Chancellor L. Jenks and F. S. Shaw; Secretary J. H. Hilton, and Treasurer, John R. Lindgren. H. D.

GERALDINE MORGAN'S RECITAL

Popular Violinist with Associates Gives Chamber Music Program

The cosy, homelike little Stuyvesant Theater with its opportunity for intimacy between stage and auditorium, is becoming a rival of Mendelssohn Hall as a temple of chamber music. On Sunday evening, December 6, Mr. and Mrs. David Mannes gave their delightful recital of violin and piano sonatas, and on the evening of Sunday, December 13, Geraldine Morgan, the well-known violinist, too long absent from

the concert stage, presented the following program with the assistance of Leila Livingston Morse, mezzo-soprano; L. L. Smith, violin; J. J. Kovarik and S. Laender, violas; and Paul Morgan and Max Droke, 'cellos.

Brahms, "Sextet in B flat, Opus 18; Songs: Brahms, "Vergebliches Ständchen"; Brahms, "Am Sonntag Morgen"; Rubinsteins, "Es blinkt der Thau"; Schumann, "Frühlings nacht"; Haydn, Quartet in E Major, Opus 17.

The playing of the sextet was marked by clearness, accuracy, vigor and perfection of ensemble. In the Haydn Quartet, in which Miss Morgan had the help of Messrs. Smith and Kovarik, of the Dannreuther Quartet, the performance was less happy. Miss Morgan's tone was too strong for the simplicity and grace of Haydn chamber music. There was also a noticeable lack of finish and attention to details.

Miss Morse possesses a melodious voice which she uses with feeling and good taste. Ethel Cave Cole accompanied Miss Morse with a discretion which added to the excellence of the concert.

It is hoped that these concerts will receive encouragement and support. There has been for a long time a need of enterprises of the kind.

"THE LOGOS" IN ST. PAUL

First Performance in the West of David Stanley Smith's Work

ST. PAUL, MINN., Dec. 12.—The first performance of "The Logos," a church cantata by David Stanley Smith, was given at St. John's Episcopal Church on December 6, by the vested choir of sixty-five boys and men, under the direction of G. H. Fairclough. This choir has been the first to give many new and important works in the West.

On December 9 George H. Fairclough, organist, appeared at a concert in Northfield, Minn., given by the Northfield Choral Union.

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PHILHARMONIC GIVES A RUSSIAN NOVELTY

With Lhèvinne as Soloist, Rubinstein Fantasy Is Played Brilliantly

The novelty on the program of the Philharmonic Society's afternoon concert on Dec. 11 (repeated the following evening) was the Rubinstein fantasy for piano and orchestra, played by Josef Lhèvinne. This work, which is practically unknown here, is hardly to be considered as one of the best compositions of the great Russian. The principal theme is of a chorale-like character given out at the beginning alternately by wood, wind and piano. The latter announces this melody in powerful chords which completely overshadow the mellowness of the wood wind. The secondary theme is a melody of romantic beauty. A highly elaborate and brilliant development full of technical difficulties, which tax the abilities of the performer to the utmost, brings the long fantasy to a close.

Mr. Lhèvinne played with the authority of a great artist, and again showed himself one of the greatest living masters of his instrument. He played with his usual delicacy, brilliancy and fire, which was at times, however, slightly marred by a too close devotion to the "loud" pedal.

The orchestra's share in the program consisted of Smetana's symphonic poem, "Ultava," and Tchaikovsky's B Minor symphony "Manfred." The whole concert, program, conductor and soloist was Slavic throughout, and Mr. Safonoff was, therefore, in his native element. "Ultava" has been played here four times this month, twice by the Boston Symphony Orchestra and twice by the Philharmonic. Mr. Safonoff gave a violent and vivid reading to the score, which added to the picture of the rapid, roaring river. The symphony, which depicts the foreboding gloom of Byron's romantic and morbid poem, was given a dramatic, forcible and impressive interpretation.

The usual out-of-tunefulness in the wood and brass choirs frequently marred the orchestra's performance.

Harry Rowe Shelley in Recital

Harry Rowe Shelley, the well-known American composer and organist, under the auspices of Kate Chittenden, of the American Institute of Applied Music, gave an organ recital at the Fifth Avenue Baptist Church on Friday afternoon of last week, before a highly cultivated and fashionable audience, including many students of Miss Chittenden's popular music school. The program was well arranged and Mr. Shelley's performance was admirable. The program follows: Fantasia and Fugue: G minor (Bach); Parsifal Prelude, and Tristan and Isolde Prelude (Wagner); Kamenoi Ostrow (Rubinstein); Liebestod, and Fire Music (Wagner); Toccata, (Widor).

A New Opera in Paris

PARIS, Dec. 9.—Isidore de Lara's opera "Sanga" was well received by a large audience at the Opéra Comique to-night. This is the first work of an English composer produced in a Paris State theater.

At the last meeting of the Friday Morning Club, of Washington, D. C., the works of Haydn and Mozart formed the program. Those who performed were Emma Heindrichs, Mrs. Lewis, Miss Sewell, Ernest Lent, Mrs. Dyke, Mrs. Hilton, Mrs. Byrnes and Mrs. True.

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VIEW FROM THE STAGE OF EUROPE'S LEADING OPERA HOUSE



INTERIOR OF LA SCALA IN MILAN

This illustration gives an excellent idea of the interior of La Scala, one of Europe's greatest opera houses. It was this opera house, which for many years was under the control of Giulio Gatti-Casazza, who now is the principal director of the Metropolitan Opera House of New York. The reproduction is made from a photograph sent to MUSICAL AMERICA by Leon Rennay, the American baritone, who is at present meeting with great success in Italy. Mr. Rennay's many engagements prevented him from making his contemplated American tour, although he may be here later in the season.

SOCIETY WOMAN FOR OPERA

Mrs. Henry Spies Kip Will Study for Career as a "Star"

Mrs. Henry Spies Kip, of New York, has announced her intention of taking up a career as a grand opera singer. She is the wife of Henry Spies Kip, a prominent broker and society man, and possesses a considerable fortune in her own name. While Mrs. Kip was abroad last winter she studied the rôle of Marguerite in "Faust," and the title rôle in Puccini's "Manon Lescaut" with Jean de Reszke in Paris. Mrs. Kip is known as the leading singer in the society coterie of New York; she has made public no definite plans as to her further study or appearances in grand opera.

Adela Verne Returns for Christmas

Adela Verne, the English pianist now touring this country, has returned to New York in time to spend her first American Christmas after a trip to the Pacific coast. During November and December she appeared four times in San Francisco, Portland, Tacoma, Seattle, Sacramento, Palo Alto, Redlands, Los Angeles and Salt Lake City. Her concerts have everywhere aroused the greatest enthusiasm and many return dates have been booked.

Tonkünstler Society's Concert

The New York Tonkünstler Society gave a concert on December 15, in its Assembly Hall, No. 109 East Twenty-second street. The program included the Sonata in B Minor by Liszt, "Meine Liebe ist grün," Brahms; "Wiegenlied," Tchaikovsky;

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HEARS NEGLECTED MUSIC

Milwaukee Audience Listens to a Program which Resurrects Masterpieces

MILWAUKEE, Wis., Dec. 14.—John Erich Schmaal, the apostle of the forgotten and novel in music, opened his fifteenth season in Milwaukee with a chamber concert.

The program, which was interesting and unique, contained Brahms's Trio for Horns, a Bach Flute Sonata, a Beethoven Trio, and many novelties.

Those who performed were Erich Schmaal, pianist; Otto Neudeck, horn; Willy Jaffe, violinist; Hugo Bach, cellist, and Carl Woempner, flute. M. N. S.

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RECREATION

MORE MUSIC FOR N.Y. LIBRARY

Scores of Opera Novelties Much in Demand at Public Institution

The Circulating department of the New York Public Library contemplates increasing and strengthening its music collection. There is a steadily growing demand for music at the branches, and in order to determine the exact use and needs of the music section, beginning January 1, careful statistics will be kept. These figures will show the number of volumes and pieces of music circulated, classified under operas, songs, etc.

For many years the New York Public Library and one of its predecessors, the old New York Free Circulating Library, have circulated music as far as means would permit. The awakened interest in music in America has led to this departure. Since opera novelties have been in fashion the library has been sore pressed for scores. As far as appropriations allowed scores of the operas to be performed during the season in this city have been placed in the sixty odd branches. For example, as soon as the Metropolitan Opera House announced its plans for the coming Winter, a copy of "Tiefland" was sent to every branch in the library system. The New York Public Library covers with its branches the boroughs of Manhattan, Bronx and Richmond. The boroughs of Brooklyn and Queens have separate systems. The Lenox Library, now part of the New York Public Library, contains the valuable

Drexel collection of musical material, but unfortunately, this gift may not be used for circulating purposes. As soon as the library building at Forty-second street and Fifth avenue is completed all music and music literature belonging to the library, except such as is kept in the branches, will be kept there in a special stack under a room to be used for musical research work.

ELLEN BEACH YAW IN TEXAS**AUSTIN FESTIVAL ASSOCIATION LOSES ITS PRESIDENT BY DEATH**

AUSTIN, TEXAS, Dec. 12.—The principal happening of the musical season was the appearance of Ellen Beach Yaw and her company in a concert on December 4. Mme. Yaw was in perfect voice and gave an excellent concert. She was assisted by Mme. Le Favor Angeloty, pianist, and Markham Talmage, baritone.

The death of Judge Clarence Miller, president of the Austin Music Festival Association, was a serious blow to that organization. A. C. Goeth, the vice-president, will be acting president until the business meeting in January. C. S.

A musical tea was given in the vocal studios of Edith Pickering, Washington, D. C., recently. Portions of Humperdinck's "Hänsel and Gretel" were sung. Those who sang were Misses Penfield, Woltz, McGroarty, Church, Winfield and Wilson.

FERDINAND DUNKLEY TELLS NEW ORLEANS ABOUT MODERN MUSIC**FERDINAND DUNKLEY**

One of New Orleans' Most Influential and Best Known Musicians

NEW ORLEANS, Dec. 14.—Ferdinand Dunkley, one of the best known musicians in New Orleans, gave a lecture here recently, on "What Has Made Our Modern Music?" It was much appreciated, and but served to deepen the impression which his sterling musicianship had already made.

Mr. Dunkley was very musical, even as a child, and has an enviable record for precocity. He was born in London in 1869, and when less than fourteen years old began to study the organ and harmony. Nine months later he passed the examinations of the Royal College of Organists for Associateship, and at sixteen passed the examinations for Fellowship, being the youngest person in the history of the college to have received this diploma. He won a prize of five pounds for the best worked harmony paper at Trinity College, London, and shortly afterwards, when little

older than sixteen, received the first class certificate in counterpoint, with honors, from the same institution. In 1886 he competed for and won the three-year scholarship in the Royal College of Music, London. He studied composition and orchestration under Sir Hubert Parry, in addition to organ, piano and violin under other eminent masters.

A Suite, composed in 1889, and winning a prize of fifty guineas, was first played under the baton of Signor Bevignani, and later under Walter Damrosch at a Manuscript Society's concert, in New York. "The Wreck of the Hesperus," a work for chorus and orchestra, was produced at the Crystal Palace, London, under Sir August Manns. Mr. Dunkley stayed six years in Albany, N. Y., becoming, from his advent in that city, a great musical factor. In 1902 he organized the New Orleans Choral-Symphony Society, which has given to this city some of its best concerts. In addition, he has brought distinguished artists here on several occasions, and has delighted the musical elect with classic organ recitals.

H. L.

DR. DUFFT'S N. Y. RECITAL

Well-known Singer Delights a Good-sized Audience in Mendelssohn Hall

Dr. Carl E. Dufft, the well-known New York basso, gave his only recital in this city in Mendelssohn Hall on December 9. His program was comprehensive in character and contained old Italian songs, French, German, English, Scotch and American compositions.

Dr. Dufft, who has not sung in New York as often as he might, especially of late years, is an intelligent singer who keeps his big voice well under control. His interpretations are always tasteful and he makes much of the music, even if by so doing he has to sacrifice a dramatic declamation of the text. The German numbers were probably the best sung, though the audience liked the American compositions. The hall was comfortably filled and the program was received with every evidence of pleasure by those present.

The pupils of Mrs. Herman Henrichson, of Brooklyn, gave a recital on December 8, with the assistance of E. Mettler Davis, pianist, Frank P. Perry, tenor and Lulu Bodamby accompanist. Those who took part were the Misses Roys, Best, Hopins, Hall, Walson, Von Prief, Bodami, Hoffman, Mesdames Rauh, Bennett-Evans, Hutchinson and Mr. Morrell.

Allen B. Fenno has been engaged to direct the work of the Luther Choral Society of the First English Lutheran Church, of New Haven, Conn. The society will appear for the first time at the early Christmas offering.

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ECHOES OF MUSIC ABROAD

BEFORE coming to America at the end of January to have his symphony introduced by the Boston Symphony Orchestra and make a limited number of concert appearances, Ignace Paderewski will make a short tour of England and Scotland. In Edinburgh and Glasgow he will play Beethoven's "Emperor" Concerto with the Scottish Orchestra, Dr. Fred Cowen conducting.

Though he has nominally accepted the directorship of the Warsaw Conservatory, Paderewski will commit himself to no further arrangements in regard to assuming the duties of that position until the civic authorities of Warsaw shall decide to make the improvements he deems necessary for the success of the institution. If Jean de Reszke decides to move to Warsaw, as he now threatens—taking Edouard along, too, as a matter of course—and Paderewski carries out his original intention of becoming the head of the conservatory at which Marcella Sembrich is to teach three months a year, the Polish city will enter upon a new and, musically, roseate era.

* * *

FEMININE heart-burnings a-plenty have already been caused by *Salomé*'s successor, *Elektra*. Strauss seems to have a penchant for championing ladies who, while somewhat undesirable as close companions to the ordinary woman or man, appeal with irresistible force to dramatic soprano vanity. Wars and rumors of wars are reported from several of the European opera houses where this newest Strauss work is to be produced during the Winter.

Just at present the Munich Court Opera is the house divided against itself, and once again it is Fräulein Fassbender—the cause of the recent break between Berta Morena and Felix Mottl—who plays the leading rôle in the fray. Strauss expressed a special wish that the title rôle should be created by Fassbender, who should afterwards share it with Frau Burk-Berger. This arrangement was by no means satisfactory to Burk-Berger, who was under the impression, based on some previous occurrences, that she held first mortgage on it. As the ruling powers acted according to Strauss's request and favored Fassbender, the disillusioned rival sent in her resignation as a member of the company. Now the partisan newspapers are carrying on the war with unholly glee, and incidentally the new opera is receiving an amount of publicity that even Strauss had not hoped for.

It is a concession to the sensation-greedy weakness of the public to pit two popular singers against each other. London gloated over the supposed rivalry between Melba and Tetrazzini at Covent Garden last Spring, one half of Berlin glared at the other half early in the Fall when the Farrar-Destinn "feud" was at its bitterest, and now Munich falls to and eats with a relish the spicy concoction prepared by the gossip-mongers. For it is safe to say that in every such case, feeling runs highest among those most remote from the principals in the opposing firing lines.

First honors of all in formally presenting *Elektra* to an eager and expectant world will go to Annie Krull, of the Dresden Court Opera, who has alternated with Marie Wittich as *Salomé* during the last two years. For some reason peculiar to prima donnas, she had decided to leave the Dresden Opera this Winter, but now that she can be the first and original operatic *Elektra* she has changed her mind.

The Berlin *Elektra* will be Thila Plauchinger, the composer's choice. Mary Garden expects to have the rôle at the Paris Opéra, and it is but natural to assume that Hammerstein will choose her for the Manhattan performances next November.

* * *

LONDON'S second mid-Winter season of opera in English will open at Covent Garden on January 16 and last until February 12. In that time Wagner will be represented by three complete "Ring" cycles and three performances of "Die Meistersinger." In addition to these, Puccini's "Madama Butterfly" and Gounod's "Faust" will be given, while most important of all, from the standpoint of the local mu-

sician, Dr. W. E. Naylor's English opera, "The Angelus," winner of the \$2,500 offered by the Ricordis, will have its première. The Wagner music dramas will be given without cuts.

Dr. Hans Richter again will be the conductor-in-chief, and the artists, with only two or three exceptions, will be British or American singers. Among the exceptions is the new Swedish baritone, Helge Nissin, who will sing *Hans Sachs*. Peter Cornelius, the Danish tenor, who is likely to

travagant preliminary puffing of a newcomer, and when that happens you can always tell what the verdict is going to be. The "sheaves of biographical details concerning her" that were "showered upon the press" did not save her from being told with the utmost candor that, while her gifts are obvious, "she has much yet to learn ere she can hope to come into line with a score of first-rate pianists to-day who can hardly obtain a hearing—a fact that is not to be hidden even under a mass of typewritten flattery." There is a quantity of good advice as to the course of study she should pursue to become ultimately the interesting pianist for which she evidently has the talent, and a great deal more of frank criticism and generous admonition.



MR. AND MRS. BERTRAM SHAPLEIGH AND THEIR PET MONKEY

Since Bertram Shapleigh settled in England ten years, or more, ago, he has attained enviable distinction as a composer in the larger as well as the smaller forms of expression. His "Ramayana" and other symphonic works are coming more and more into general favor and being added to the répertoires of the most important orchestral associations in England, while his songs are frequently heard in the concert halls. Mrs. Shapleigh has made many of the English translations of the German texts Mr. Shapleigh has set to music. This American composer and his wife spend most of the year at their picturesque country home in Kent, about which hovers the characteristic charm of rural England, and it was in the garden there that the picture of them with their pet monkey, herewith reproduced, was taken.

be heard at the Metropolitan next year, has been secured for *Siegfried* and Hans Bechstein for *Mimi* in the "Ring" and *David* in "Die Meistersinger."

To represent America Francis MacLennan, the tenor, and his wife, Florence Easton, the soprano, will take a leave of absence from the Berlin Royal Opera and Clarence Whitehill, bass-baritone, will turn his face Channel-wards from Cologne.

* * *

W HETHER Harold Bauer actually pronounced Marion Gilhooley—or, more accurately, Marion Gilhooley-Laurie—the most gifted of the younger pianists, or what he may have said about her ability will not be known until he chooses to discuss the matter with a disinterested person. It is a point of no significance, anyway unless possibly to the other pupils of Mr. Bauer. It has served its purpose with Miss Gilhooley's press agent and, as is the way with ill-timed *réclame*, failed to make this ambitious young American's début experiences in London any easier than they would have been had he restrained his advance enthusiasm.

The *Daily Telegraph* prefaches its review of her concert with a dissertation on the undesirable effect upon the public of ex-

All of which is quoted merely as another object-lesson to prove that possession is the price of a début with an expensive orchestra is of no avail without the inner equipment requisite and necessary for the making of an artist.

* * *

KING EDWARD'S love for music is inherent and not merely a reflection of his Queen's taste after all. After the evening last June when he chose to attend a performance of "Jack Straw" at the Duke of York's Theater to accompanying Queen Alexandra to "Tristan und Isolde," many jumped to the conclusion that he preferred to take his Wagner by proxy. It is now made clear, however, that he not only has "a more than ordinary knowledge" of music generally but is especially fond of Wagner, his favorite opera being "Die Meistersinger."

Moreover, all of the programs of music for royal functions are subjected to his personal supervision and frequently, à la his chastised and chastened nephew, now in the throes of "soul storms" at the palace in Berlin, he gives points in interpretation to the conductor. Nor will he overlook any ill-timed attempt to trade on his supposed ignorance. On one occasion

his private band at Sandringham was to play excerpts from "Die Meistersinger," in accordance with his commands, but, the hour being late and the numbers chosen lengthy, the bandsmen thought a few cuts judiciously made would not be noticed. The King waited till the program was ended, then, approaching the players with an affable smile, he remarked:

"Very nice, gentlemen; but what about the parts you have left out?"

There was a moment of dismay and confusion for the conductor, and then, with the veracity of a little George Washington, he explained why he had used the hatchet.

"Come, come," laughed the august detective, "I am afraid you are a set of lazy fellows; we will have it again without cuts, if you please." And the program was played through again from beginning to end.

The King has just given orders that the National Anthem shall be played at a faster tempo hereafter—a regulation that will be welcomed by all whose sense of rhythm has been repeatedly offended by the dreary manner in which the hymn is generally dragged.

* * *

OFFICIAL announcement of the conversion of the Vienna Conservatory into a government institution to be known as the Imperial and Royal Academy of Music and Dramatic Art, has just been made.

Willy Burmester, who has refused the post of director of its master-school of violin playing, has caught the fever of moving, of which his colleagues, Sevcik, Auer and Sauret are recent victims, and will shake the familiar dust of Darmstadt from his feet next March and journey with his household possessions to the Austrian capital. The musical topography of Europe is likely to undergo still further changes in the near future. The rise, decline and fall of music Meccas offers abundant food for reflection.

* * *

THEY celebrate St. Cecilia's Day in London. The members of the Worshipful Company of Musicians attend evensong at St. Paul's Cathedral in a body every year; this year their observance of the fast-day derived special interest from the Lord Mayor's participation in it. The worthy Lord Mayor boasts the additional dignity of being master of this company. On this occasion he and his Sheriffs attend the service in full civic state, and all the Mus. Docs. and Mus. Bacs. of the company accordingly appeared in their academic robes.

The processional hymn, written especially for the occasion, has been set to music by Sir George Martin, but the music of the service was from the pen of Dr. John Blow, who was organist of Westminster Abbey in the latter part of the seventeenth century and taught Henry Purcell. The settings used for the psalms, the "Magnificat" and the "Nunc Dimittis," were all by this early composer, while the anthem was his "Sing We Merrily unto God our Strength."

* * *

FOLLOWING New York's example, the National Opera of wealthy Buenos Ayres is going to produce "Parsifal" next Summer, and so Frau Cosima's wrath will be diverted for the time being from the Metropolitan and the Amsterdam opera, the only other institutions that have defied her in this regard. But Buenos Ayres is operatically a very wide-awake city. Many of the best artists Europe can boast spend their Summers there, lured thither by the high figures offered, figures that in some instances make New York's "star" salaries seem insignificant.

For the rôle of *Parsifal* in the first South American production the French tenor, Favarello Giraud, has been engaged. He attained a desirable degree of popularity in Milan last season for his singing of *Siegfried* in "Götterdämmerung" at La Scala. In Buenos Ayres he will essay in addition to *Parsifal*, *Siegmund* in "Die Walküre," and the name part of "Siegfried."

* * *

WHEN Marcella Sembrich sings the best rôles in her répertoire in her native Galician city of Lemberg next March, after an absence of ten years, two of her guest associates will be Giovanni Anselmi, a young tenor who is bound to be heard in New York sooner or later, and Mattias

[Continued on next page.]

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Battistini, one of the most renowned of Italian baritones, who, however, is no longer young and is scarcely a probability for either of the New York institutions. Anselmi, like Sembrich, is a Pole; his voice is said to be of the Caruso quality, his art like that of Bonci.

SIR W. S. GILBERT is quite as famed for his ready retorts in conversation as for his share in the Gilbert-and-Sullivan operas and his "Bab Ballads." M. A. P. tells of an instance at a social function at which he was introduced to a volatile young woman, who, confident that she was making a favorable impression, insisted on discussing with him the merits of the different composers.

"Oh, how I love Sir Arthur's music!" she gushed, "I suppose he is now busy on a new opera. Then there is Bach. He is another favorite of mine. Is he still composing?"

"I don't think so," replied Sir William gravely; "I rather fancy he is decomposing."

Not long ago a London paper inadvertently referred to him as the late W. S. Gilbert. The following morning the editor received this note from him:

"There was a line in your issue of yesterday that must have sent a thrill of joy through many a worthy home. I refer to the paragraph in which you mention me as the late W. S. Gilbert. Though I am very loath to spoil sport, common candor compels me to admit that I am still alive. Trusting this will not inconvenience you," and so forth.

CAIRO'S annual season of opera began a few days ago and will last into March. With the one exception of Eugenia Burzio, who ranks as one of Italy's

foremost dramatic sopranos—not necessarily a very strong recommendation—there are no illustrious names on the list of this year's singers. There is a promising young artist, however, in Carmen Mélis, a singer of the same school as Mario Sammarco. She would have been at the Manhattan this Winter, had she not accepted so many guest engagements in Southern Europe; as it is, she will come to New York next season.

HARPISTS with ambition for individual glory are in despair half of the time on the dearth of composition for their instrument suitable for public performances. For this reason Gabriel Pierné, of "Children's Crusade" fame, deserves their gratitude for his "Concertstück" for harp and orchestra, opus 39. It figured on the program of the third Gentleman's Concert in Manchester, England, where it was played by a new Flemish harpist named Stroobants. Another feature of the same concert, was the performance of Granville Bantock's "Helena," a set of variations for orchestra on the theme H-F-B, in the German notation, or, in English, B-F-B flat, which prompted one reviewer to ask, When is a theme not a theme, and what number of notes constitutes one?

"TESS" as an opera has been a failure in Milan. The music, by Frédéric d'Erlanger, is described as utterly lacking in originality; the libretto, by Luigi Illica, after Thomas Hardy's popular novel, is devoid of interest, for an Italian public, at any rate. The recent performances at the Teatro al Verme were not the first—the première of the work took place at the San Carlos in April, 1906, when succeeding repetitions were interrupted by an unmusical and inconsiderate Vesuvius. J. L. H.

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COMMON SENSE IN STUDY OF THE VOICE

Louis Arthur Russell in Lecture,
Maintains Singing 100 Years Ago Was Generally Less Beautiful Than Now

Louis Arthur Russell, director of the Metropolitan School of Musical Art, gave an informal lecture-recital on "Common Sense in Voice Study" at his studio, No. 853 Carnegie Hall, with the assistance of Alice Van Nalts, contralto, on Friday evening of last week.

Mr. Russell declared that common sense has not been the rule in voice culture. There is a mysterious side in dealing with it. It has been the fashion to consider singing a lost art, but no one can tell when it was lost. Looking back to the days of Italian art, say, one hundred years ago, they hold that the whole Italian art is lost and that there were never good singers as in the time of Porpora.

Mr. Russell declared that there are no proofs of this theory, but, on the contrary, there are proofs that singing was generally less beautiful in those days than in ours. He then summed up his evidence. Singing in the old time was coloratura purely, sung by artificial sopranos. It was less intellectual, less emotional. Italians never can sing the most intellectual music, Wagner, for example, as well as their neighbors farther north.

Vocal art is a history of follies, and the greatest folly used to be that English wasn't fit for singing. This fact has hampered the progress of American art. In no other country do similar conditions prevail. Mr. Russell insists that students can sing well in English. An English song is often difficult to understand because vague poetry is often set to music, which is contradictory to the sense of the words. One can make believe singing well in a foreign language, but not in English before an English-speaking audience.

There is much talk about méthod, which is not common sense. Mr. Russell has no name for his method, although, because the books which he has published are known as the "Russell books," people have come to regard his teaching as based on some method.

There are many "Italian methods," and consequently many "Lamperti methods." What does the "Italian method" mean? There is nothing written to show. The great Italian Concone and the others left nothing but exercises. A method must have something definite about it. Lamperti was a good diagnostician. Every good teacher, like a successful physician, must be a good diagnostician. It is not common sense to study the voice as a trick, a mystery. It is not common sense to study singing as something to pick up and stick on like an ornament. Singing is a matter of "know thyself." When a singer is before an audience he is in the position of an orator, one who has something to tell. An orator shouldn't show his physical requirement and effort. Singing is art, not a fuss. It is a thing from within. A poem should be sung with the same emotional expression and without any more effort than is required in its recitation. Singing should seem a part of us. "Art which conceals art" means art which conceals effort. Of course, it is not as easy to sing as to talk, but one great error in singing is the visible effort which many singers show.

Mr. Russell made a strong plea for reducing the art of singing as closely to nature as possible along common-sense lines. Many singers have nine points of fuss to one of common sense. Singers may be divided into two classes: 1. Those who sing as if born to sing, whose singing you cannot withstand. 2. Those whose singing merely attracts, who sing like singers, clearly and brilliantly. Those in the first class are the common-sense kind.

Good lessons may be had from vaudeville singers; they can't sing, but they realize that singing is talking. That is common sense. Art is accomplished when fuss is taken off. Processes should be concealed. To learn how to get the power to conceal, study vocal part of the body. He warned his hearers against making a fuss over their singing. "Let the vocal organs do their work; don't make them do it." No part of the body should interfere with the voice. Voices are ruined because forces are not put on a level with the singer himself. There are teachers who do not believe that the same vocal chords used for singing are employed in talking. Many Americans are not yet educated to the point where they

realize that good singing is common sense, and can be secured along lines that nature has laid out. They think it is something that can only be had by some fad.

Mr. Russell believes that the time will come when conditions which prevail in Europe will prevail here. The audience should understand what the singer is singing about. Poor translations are better than a language which an audience cannot understand.

During the evening Miss Van Nalts sang in English the following songs:

"It Is Better to Laugh," "Lucretia Borgia,"
"Romantic and Flower Song," "Faust"
"Saphire Ode," "Sunday"
"When the Veil of Night"
"Alary"
"Seguedille," "Carmen"
"Live Without My Eurydice," "Orpheus"
"Beneath the Stars"
"O, Let Night Speak for Me"
"O, My Fernando," "La Favorita"
"Donizetti"
"Stolen Wings"
Willeby

Florence Mulford in Ohio and Canada

Florence Mulford, the distinguished mezzo-soprano, has recently sung in Canton, O., with the Canton Symphony Orchestra, in Toledo, O., and with the Presto Club in Guelph, Canada. The various critics were unanimous in praising the quality of her voice. They remarked especially on its smoothness and ease of control, and the culture and refinement displayed in its use. Her enunciation and powers of interpretation also received commendation.

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MEMPHIS, TENN., Dec. 1, 1908.
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paper, and have only praise for it. With
best wishes, I remain, Yours respectfully,
JOHN B. VESEY.

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CINCINNATI HEARS NEW COMPOSITIONS

Works of Local Composers Sung
by Mozart Club to Delight
of Large Audience

CINCINNATI, O., Dec. 14.—The important event of the past week in Cincinnati musical affairs was the first concert of the season by the Mozart Club, a male chorus under the direction of Alfred J. Schehl. The soloist was Mary Conrey, a promising young Cincinnati soprano. The most interesting numbers, to local concert-goers, were "Schlummerlied," by Louis Victor Saar, of the College of Music, two compositions by Frank Van Der Stucken, and a "Mother Goose Tale" by the local composer, Paul Bliss, a clever bit of musical writing which was received with delight by the audience.

On Tuesday evening, December 8, the concert of the Cincinnati Trio drew an appreciative audience to the Odeon.

Saturday afternoon, December 12, in the Assembly Hall of the Odd Fellows' Temple, the advanced pupils of Mme. Tecla Vigna were heard in recital. Those taking a part in the program were Mrs. Clark Davis, Marie Stanton, Amanda Maull, Clara Vickinson, Augusta Clark, Amelia Burdorf, Nell Keator, Mrs. Arabell Merrifield, Mrs. Thomas Fay, Hougaard Nielsen and Stanley Baughmann. Many of these singers have already entered the professional ranks, and gave ample proof of their splendid training.

Hans Richard, of the Conservatory of Music Faculty, appeared in recital at Antioch College, Yellow Springs, O., on December 9, before a capacity audience. On the next evening, with John Hersh, who is considered one of the best bassos in Cincinnati, he was heard at Wittenberg College, Springfield, O. Both artists were received with greatest appreciation by an audience which completely filled the auditorium.

Word has been received from John Hoffmann, one of Miss Baur's pupils, and a talented tenor, that he is coaching for opera and oratorio with Dr. Von Du Long.

The Cincinnati Choral Club gave a concert in Corryville, Friday evening. This chorus will take part in Eisteddfod at Lima, O., January 1. F. E. E.

Boston Soprano's Plan

BOSTON, Dec. 14.—Josephine Knight, the soprano, was one of the soloists at a recent performance of Verdi's Requiem, before the New England branch of the American Guild of Organists, meeting with fine success. She is to be one of the soloists this week in a production of Bach's Christmas Oratorio by the Mt. Vernon (N. Y.) Musical Society, Alfred Hallam, conductor. In January Miss Knight will sing at an important concert in Lafayette, Ind., and also at Williamstown, Mass. Miss Knight is everywhere repeating her successes of last season. D. L. L.

BALTIMORE MUSICIAN SUCCEEDS AS COMPOSER



ROBERT L. PAUL

Baltimore Pianist, Who Recently Gave a Recital of His Own Compositions

BALTIMORE, Dec. 14.—Robert L. Paul, a well-known musician of Baltimore, and instructor in piano and harmony at the Maryland College for Women, at Lutherville, Md., gave a concert of his own compositions recently in Gordon Hall, of the college.

The program consisted of a sonata for violin and piano, four piano pieces, three songs for tenor, and a trio for piano, violin

and 'cello. The composer, Mr. Paul, was at the piano; he was ably assisted by Howard R. Thatcher, violin; A. Lee Jones, tenor, and Richard Lorleberg, 'cello, of Baltimore.

Mr. Paul is an active member of the Manuscript Society, of New York, and has appeared before that organization. He is widely known as a teacher of piano, harmony and composition. He is organist and choirmaster of the Prince of Peace Episcopal Church, of Baltimore. W. J. R.

Zimbalist's Tour Postponed

Zimbalist's American tour has been postponed until next season. He was booked for numerous engagements in January and February, but his many European appearances prevent his coming to America this season. It has been deemed advisable to carry the tour over until next Fall, when he will be in this country for a longer period.

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To the Editor of MUSICAL AMERICA:

You are certainly to be congratulated on the enterprise and success attending the enterprise shown in building up so excellent a newspaper. Yours very truly,

H. E. DANN.

A son of Norman Salmond, an English baritone, must be the oldest singer now on the concert stage. At nearly seventy-five years of age he was the soloist at the London Philharmonic Society's second concert of the season.

A new music review, of a polyglot nature, is about to make its appearance in Brussels. It will be called "La musique internationale," will be devoted to the interests of the modern music schools, and will contain articles in English, French, German and Dutch.

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NOTE—No Virtuoso for 20 years at least has won a more complete triumph.—H. E. KREHBIEL, N. Y. Tribune

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GABRILOWITSCH AT THE KLEIN CONCERT

Kaufman Quartet Another Feature
of Sunday Program at New
German Theater

A larger audience than usual was attracted to the Klein "Pop" at the Deutsches Theater in New York last Sunday afternoon, no doubt because of the prominence of the performers. Gabrilowitsch, who has made a place for himself in the front rank of living pianists, played Schumann's "Des abends"; the Gluck-Brahms gavotte in A major; Chopin's A Flat Polonaise, opus 53; Rubinstein's Third Barcarolle in G Minor; Moszkowski's Etude "En Automne" and Liszt's F Minor Etude. He was most at home in the temperamental pieces, and those in the second group. His playing was marked by delicacy, accuracy and smoothness.

The Kaufman Quartet (Maurice Kaufman, Joseph Urdano, H. C. Corduan and Leo Schulz) opened the program with Haydn's C Major Quartet, and also played the first number of the second part of the concert—Schumann's Quartet in A Minor, opus 41-1. They were cordially received, and gave a satisfactory reading of these popular compositions, albeit a more perfect ensemble was to be desired.

Albert Janpolski sang Tschaikowsky's "If Blissful Days," a Russian folk song, Kallimoff's "On a Hoary Burial Mound," "No More," Henschel; "When All the World Is Young," Beale; "The Wind Speaks," Grant-Schaefer, and German's "Rolling Down to Rio."

Miss Mylott sang "Caro mio ben," Giordani, an aria from Gioconda, "Voce di donna," "Late, Late, So Late?" Gilchrist; "Caution," Bliss; "Neath Your Casement," Willeby, and "Life's Recompense," Del Riego.

Arthur Rosenstein was the accompanist.

Tina Lerner Reengaged for Concert

ENGLEWOOD, N. J., Dec. 14.—Tina Lerner, the Russian pianist, assisted by Ellen Learned, contralto, gave a recital in the musical course conducted by the West Side Presbyterian Church, on December 7. Her success was pronounced, and so favorable was the impression that she made by her playing that she was immediately reengaged for a second concert, in February. The accompanist was John Cushing.

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Pa—Yes, my dear.

Daughter—And when I marry I can take it with me, can I?

Pa—Certainly, my child. But don't tell any one; it might spoil your chances.

* * *

Schmidt—"I hear dat feller Dippel iss having droubl mit Gatti-Casazza."

Schmaltz—"Don't talk idd; blay id on your cornet."

* * *

Little Willie (during intermission at the symphony concert, as musicians are seen to leave their seats and only one of them remains)—Mama, why don't that man go out with the others?

Mama—Because, my dear, I believe he isn't as thirsty as the others are.

A Prima Donna on Manners

A stage manager, at one of the opera houses, a veritable Beau Brummel in matters of dress, never appears on duty without a silk hat, gloves and cane. To these masculine fineries he is deeply attached, and only recently for the first time exposed his head at a rehearsal. He was accosted by a well-known prima donna:

"I am sorry to see that you have injured your foot. I see you must walk with a cane, and then it must be very serious if it is necessary for you to wear your hat as well." The surprised manager failed to

comprehend, and remarked that it was convenient for him to have the articles at hand. "Don't give up the cane, then, if it is so useful; but take my advice and lift that hat when you are in the presence of ladies. Above all, don't keep it on when you are talking to me."

And now he takes off his hat whenever he meets her.

Hinckley's Early Struggles in German

Allen Hinckley tells a good story of his early struggles with the language of the Fatherland. At a dinner party in Berlin he was describing American college track athletics. Not knowing the German for "leg," he pointed to the upper half of one of those parts of his anatomy. Some one said "Beinkleider," and the big baritone continued his account in blissful ignorance of the humor of his story. A few days later at another dinner, when asked what part of chicken he preferred, he politely answered "Beinkleider."

Toscanini and the Noisy Carpenter

The sound of a workman's hammer during rehearsal at the Metropolitan the other day disturbed Toscanini, the conductor, who did not seem to realize that it was possible to stop the troublesome noise. He merely continued to grow more irritable, and at last, throwing down his baton, he called off the rehearsal, and promptly left his desk. The orchestra, eager for a holiday, followed him.

The unconscious carpenter kept on hammering. He was paid, perhaps, two dollars a day—the orchestra cost hundreds.

G. Magnus Schutz Kept Busy

G. Magnus Schutz, the baritone and teacher of singing, has been kept busy lately filling engagements and looking after his classes. Among his recent important appearances was one as soloist in Max Bruch's "Fair Ellen," sung by the Heinebund in Terrace Garden. Mr. Schutz is devoting himself principally to teaching, in which field he has won a substantial following.

Max Mayer, the German composer, whose songs were sung in Berlin this Fall by Tilly Koenen and Horatio Connell, of Philadelphia, is a resident of Manchester, England.

MRS. NEWLY RICH'S PARTY



"I say, Elsa, what are you going to serve for dessert?"

"Oh, the usual things—cakes, candy and opera-singers; then ices, liqueurs and professional soloists; afterward fruit, coffee and poets."

In Berlin Sophie Heymann-Engel is repeating her experiments of last year in reviving unfamiliar comic operas of the early masters. She began this season's

series with a burlesque opera by Joseph Haydn, entitled "The Chemist," which had never been produced.

Marguerite Carré, wife of the director of the Opéra Comique, Paris, has been singing *Manon*, *Mimi* and *Madama Butterfly* at the San Carlos in Lisbon.

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Emerson Whithome, Formerly of Cleveland, Devotes Himself Entirely to Creative Work—Fielding Roselle and John Powell Heard at Musicale

LONDON, Dec. 4.—On Wednesday afternoon Mrs. Curtice Brown gave a delightful musicale to a gathering of distinguished guests at her home in St. John's Wood, when the guest of honor was our well-known American actress, Mrs. Charles Le Moyne. The program was entirely contributed by Fielding Roselle, the American contralto, and John Powell, the young Virginia pianist.

A recital in which much interest was shown by the Americans here was given by Ethel Lezinski, the English pianist, at Aeolian Hall yesterday afternoon. It was the second of her present series of eight recitals of the works of the representative composers of each of eight countries, and the program was entirely devoted to American compositions. Edward MacDowell's name headed the list, with the Keltic Sonate, and farther down on the program a group of his smaller pieces found place. They were, "With Sweet Lavender," from Opus 62; "A. D. MDCXX," from Opus 55, and "Dance of the Dryads," Opus 19. These received sympathetic treatment at the hands of Miss Lezinski, who is a very temperamental player of the Leschetizky school. Next came three compositions by her American husband, Emerson Whithome, the first a "Ballade," in free form, Opus 11; "The Gate of Memory," Opus 33, No. 1, from a set of "Musical Impressions" after pictures by D. G. Rossetti (the particular picture being illustrated by the music being printed on the program), and "Mahoda," Opus 17, No. 1, from his set of African pieces.

I have received some continental press notices on the "Ballade," which must be very encouraging to the young composer.

The program yesterday continued with Arthur Foote's "Poem," Opus 41, No. 2, after Omar Khayyam, followed by a Socratina by James H. Rogers, Arthur Farwell's "Navajo War Dance" on an original Indian theme; Ethelbert Nevin's "Venezian Love Song," from Opus 25, and ended with Gottschalk's somewhat brazen "Bamboula," described as a "Danse de Negres," Opus 2.

Both Miss Lezinski's playing and Mr. Whithome's compositions receive praise from the London press to-day.

Emerson Whithome was born in Cleveland, O., in 1885. When quite young he took up the study of piano and composition in Cleveland under James H. Rogers, of "At Parting" fame, with whom he stayed for three years. After which period Mr. Rogers, recognizing a somewhat unusual talent in the youth, advised him to go to

Vienna and take up his piano studies under Leschetizky, and composition under Prof. Robert Fuchs. The lad, however, first "tried himself out" by undertaking concert tours of the Western States for two successive seasons. He then went to Vienna, where he spent two years studying under Leschetizky and Fuchs, always leaning



Emerson Whithome, the Young American Composer, from a Photograph Taken on the Thames

more and more to the side of composition, much encouraged in this by both his professors. He then spent a year in Berlin studying under Arthur Schnabel, a favorite pupil of Leschetizky, who has won remarkable success on the continent in the past ten years.

After marrying Ethel Lezinski, a little over a year ago, Mr. Whithome gave up concert piano work altogether and has since devoted himself closely to composition. His ideal is the development of a new school of expression, principally along the lines of MacDowell. He has just finished a piano sonata on the Hiawatha Legend. Some of Mr. Whithome's compositions have been published by Elkins & Co., of London.

Mr. and Mrs. Whithome are now residing in London.

LILLIAN JEFFRIES PETRY.

CANADA NATIONAL CHORUS

Programs of the Coming Concerts Present Noteworthy Compositions

TORONTO, CAN., Dec. 14.—The programs for the National Chorus concerts are now completed, and as arranged by Dr. Albert Ham are attractive and interesting.

On "British Night" the principal choral numbers are Cowen's, "He Giveth His Beloved Sleep"; "The Flag of England," by Sir Frederick Bridge; Sir Edward Elgar's "Land of Hope and Glory" and Leslie's "Lullaby of Life." On the second night the "Thanks Be to God" chorus from the "Elijah" will be sung in commemoration of the centenary of the birth of Mendelssohn; "Lord Ullin's Daughter," by Hamish MacCunn, and Bortnianski's "Gloria in Excelsis Deo," and several unaccompanied part songs.

The New York Symphony Orchestra will be assisting organization, and, under the direction of Walter Damrosch, will play Elgar's First Symphony (first time in Canada), the same composer's "Cockaigne" Overture, and "Pomp and Circumstance" March, Mendelssohn's "Italian Symphony," the "Good Friday Spell," from "Parsifal," and Tschaikowski's Orchestral Suite No. 3. H. H. W.

Samuel B. Whitney, of Boston, has just resigned as organist of the Church of the Advent after thirty-six years continuous service.

Mary Hissem de Moss, the soprano, has gone South to fill many recital engagements. She will appear in several of the larger cities.

soloists will be Allan G. Waterous, baritone; Inez G. Fordham, Lena Hoffmann, James Doolittle, Glenville McArt and Harold Brown.

NORSE PROGRAM IS GIVEN IN SEATTLE

Symphony Orchestra and Soloists Present Works of Northern Composers

SEATTLE, WASH., Dec. 12.—The last Sunday popular concert of the Seattle Symphony Orchestra was entirely devoted to the music of Norse composers, the compositions of Grieg, Halvorsen and Svendsen predominating. The announcement of this program sufficed to attract a large audience. The soloists were Olivia Dahl, mezzo-soprano, and F. J. Armstrong, violinist.

Miss Dahl sang a group of songs with orchestral accompaniment and two groups with piano, Frederick Fleming Beale assisting. The pleasing quality of her voice and her excellent singing won several recalls for her, to which she responded with two additional songs. Mr. Armstrong played the Svendsen romance with good tone and perfect intonation; he was compelled to play a second time. He is a recent and valuable addition to the orchestral forces.

The work of the orchestra under Mr. Kegritze was characterized by precision of attack and smoothness of tone. The brass was especially good.

DETROIT CONCERTS HAVE SMALL HOUSES

Attendance Disappointing at Noteworthy Events in the Michigan City

DETROIT, MICH., Dec. 14.—The past week has seen performances by Emil Sauer, the pianist, the Kneisel Quartet and the Ben Greet players, assisted by the Russian Symphony Orchestra, of New York.

The attendance at the concerts by Sauer and the Kneisels was disappointingly small. While local organizations have in the past few weeks managed to have audiences as large as 1,200, the number at these recitals did not average more than half that. Sauer made an excellent impression by his clean and brilliant playing. The playing of the Kneisels was perfect in its refinement and ensemble.

The Ben Greet players and the Russian Symphony Orchestra gave a delightful evening. It is probable that they will return in February.

Margaret Talman Sterling, soprano, recently gave, in the Church of Our Father, a song recital which attracted a good audience. Her program was selected admirably, and served to show the possibilities of her voice, which is of wide range and of clear quality. She was assisted by Mr. Weibley, bass, and Mr. Kieswetter, accompanist, both of New York.

Atlanta, Ga., to Have Festival

ATLANTA, GA., Dec. 14.—Atlanta is to have another musical festival, beginning April 28, and continuing until May 1.

The festival will be held under the auspices of the Atlanta Art Association, and the Atlanta Oratorio Society. To accomplish this a stock company will be formed to supply \$20,000 to defray all expenses. Among the artists to be heard will be Olive Fremstad, Mme. Jomelli, Walter Damrosch and his symphony orchestra, together with a quartet.

Other noted singers will take part.

G. B.

New York Flutist a Singer

Markham Talmage, the young flute player, of Brooklyn, but now touring the South with Ellen Beach Yaw and her concert company as flute soloist, is now filling a double place on the programs. When he was engaged to play Mme. Yaw did not know that he could sing, but after hearing him one day she praised his voice highly and has since placed him on each program as a baritone soloist, besides singing operatic duets with him. The company is proving to be a very popular one, and a supplementary tour is being arranged for the first of the year.

Mme. Cecile Chaminade, the French composer, was scheduled to be the guest of honor at a concert and banquet on Thursday evening, given by the Rubinstein Club at the Waldorf-Astoria.

NEW ORLEANS HAS NEW "MUSIC CIRCLE"

Society Formed to Promote Musical Appreciation in Southern City

NEW ORLEANS, LA., Dec. 12.—A new organization, called the "Saturday Afternoon Music Circle," has been recently founded by Mrs. Otto Joachim. The object of the society is to promote a love for, and understanding of, music. Meetings are held twice a month, and recitals of vocal and instrumental music listened to. Time is also given to the discussion of pertinent subjects. At the last meeting, held at the home of Mrs. Joachim, the soloist was Edith Gardner, whose pleasing voice was displayed to advantage in an excellent program. The accompaniments were well played by Baroness von Mysenburg.

A large audience attended the debut, in Kimball Hall, of Margaret Surprise, a pupil of Robert Lawrence. Miss Surprise is a soprano who has a voice of clear quality, which she uses well. Other pupils who appeared were Ruth Bush, mezzo-soprano, Alma Oury, soprano, Isabel Graham, contralto. Robert Lawrence and Alice Eckman-Lawrence also sang in their usually attractive manner.

The musicale given recently by Jeanne Dupuy-Harrison was a social and artistic event of importance. This popular singer and teacher herself sang several numbers.

At the first musicale of "Le Circle Harmonique," Clarence Wainright Murphy's "Symballine" waltz was sung with decided success.

H. L.

BANQUET FOR HAMMERSTEIN

At Friars' Dinner He Tells Why He Became an Impresario

Oscar Hammerstein was the guest of honor at a dinner given by the Friars in the ballroom of the Hotel Astor on Sunday night. At the speaker's table were Patrick F. McGowan, president of the Board of Aldermen; Walter Damrosch, director of the New York Symphony Society; W. J. Henderson, music critic of the New York Sun; Charles Burnham, Al Hayman, Victor Herbert and Rennold Wolff. Charles Emerson Cook, abbot of the Friars, presided.

Many oratorical tributes were paid to Mr. Hammerstein's genius, and after the speeches, a "Very Grand Opera" in one act, called "Burning to Sing, or Singing to Burn," was performed on the stage at one end of the ballroom.

Mr. Hammerstein revealed the circumstances which led to his becoming an impresario, in his speech.

"My father wanted me to learn to play the piano, and my mother wanted me to learn to play the flute," he said. "My father whipped me when he found me playing the flute, and from that moment I determined to be avenged on the music-loving public, but I have not yet accomplished that revenge."

American Music Society Concert

The first concert of the American Music Society will take place on Wednesday evening, December 30. The program will consist entirely of compositions by native-born musicians and others, who by long residence may also be considered as American composers. Edith Goold and Francis Rogers will each sing a group of songs, accompanied by Bruno Huhn; Heinrich Gebhard will be heard in a group of piano pieces by Arthur Farwell, and Arne Olberg's quintet, with the composer at the piano, will receive a first New York hearing.

Courtland Palmer's Quintet in Providence

PROVIDENCE, R. I., Dec. 14.—The Kneisel Quartet attracted the usual large audience at the opening concert of its eleventh season in Providence, on December 11. The assisting artist was Courtland Palmer, pianist, who, with the quartet, played his own quintet in A Minor. This composition, which was played here for the first time at this concert, was received with hearty applause. The other numbers were the Mozart Quartet in G Minor, and the Schumann Quartet in A Major.

L. H. M.

President Roosevelt has directed that all negro bands in the United States Army shall have negro bandmasters. The change will be made gradually.

BOSTON HEARS NOREN'S 'KALEIDOSCOPE'

Symphony Orchestra Advances Much-Discussed Composition—Emmy Destinn Appears as Soloist—Dr. Wüllner Gives His Second Recital—Chaminade Gives Her First Concert at "The Hub"

BOSTON, Dec. 13.—A program to excite a diverse curiosity and to satisfy it diversely was given by the Symphony Orchestra last evening at Symphony Hall. The program was as follows:

Noren, "Kaleidoscope," Original Theme and Variations, first time in Boston; Wagner, Senta's Ballad, from "The Flying Dutchman"; Debussy, Three Nocturnes, "Clouds," "Festivities," "Sirens"; Schubert Songs, "The Sign Post," "Gretchen at the Spinning Wheel," Erlking; Weber, Overture to "Der Freischütz."

Noren, and not Debussy, was the man of the hour last night. The "Kaleidoscope" is a great work from every point of view, in theme, orchestration, construction, polyphony, tone, fancy and imagination, beauty, in short, in every way. Moreover, it is new; so new that the audience did not quite know what to make of it. Everybody wanted somebody else to applaud first.

The daring experiment of introducing and dealing polyphonically with the Strauss "Heldenleben" themes in the last variation comes off entirely successfully, in fact brilliantly. For the sake of this engaging diversion it is well that the court declared the Strauss themes "not melodies," thereby allowing Noren the use of them. Strauss is said to have congratulated Noren on his achievement in this work.

Amidst the good red blood of Noren, Wagner, Schubert and Weber, it must be confessed that Debussy looked, or rather sounded, sick and anemic last night. There is no denying the genius of Debussy, but he is just one-half of a great genius—the impressionistic half. He needs a poet back of him, a Maeterlinck, to give his work ribs and a spine.

Why all this great paraphernalia of orchestra and chorus for these fugitive impressions? It reminds one of the fable of the "Mountain in Labor," where, at last, "out popped a mouse." As decorations upon some real musical structure these color-schemes would have a positive value; as independent works they neither satisfy nor greatly amuse. The chorus of "Sirens" from the New England Conservatory of Music acquitted themselves well of their difficult task of wordless chromatic song a song which had in it some remarkable effects, but little or none of the essential siren quality—allurement. No man would have jumped overboard for this song, except perhaps to avoid hearing more of it. The Debussy who will live is not the Debussy of the "Three Nocturnes."

Emmy Destinn has a fine presence, a superb and appealing voice, and an excellent art—every quality of great success. An oscillograph record of her voice would be a veritable lacework of overtones, so rich, varied, and full of character are her tones. While she is not stagey in her singing of songs, one wishes rather to hear her on the stage, which one feels to be her natural element.

It is a pity that "Der Freischütz" should be such an unknown operatic quantity to Americans. Perhaps the operatic wave which has just now struck the country will in time mend this matter. Weber's dramatic genius is nothing less than consummate, and a return, frequently, to the simplicity and freshness of his melody, is an altogether desirable thing. We need an American Weber, in something other than the Broadway understanding of the name.

MUSICAL AMERICA

PITTSBURG WEATHER HAMPERS ORCHESTRA

Friday Evening Audiences Affected by Storms—New Music Course in Theological School

PITTSBURG, PA., Dec. 14.—The Pittsburgh Orchestra has been "up against it" ever since it opened the present season. It has rained every Friday night, and, to some extent, the inclement weather has affected the evening audiences. Henri Merck, first cellist of the orchestra, was the soloist at last week's pair of concerts, and was well received. He played the D minor by Lalo, which afforded a fine opportunity for him to display both technic and expression. He responded to a recall with Schumann's "Evening Song." The orchestral numbers in the first part included Mendelssohn's overture "The Fair Melusina" and Schumann's first symphony. The concluding number was the Spanish Rhapsody by Chabrier.

A course in music has been added to the curriculum of the Western Theological Seminary, and Charles N. Boyd has been elected musical instructor. The course of church music will now include, in addition to the study of hymn tunes, lectures and illustrations designed to cultivate an appreciation and judgment of sacred song in general, composition, forms and management of church choirs, the structure and use of the organ and other instruments employed in the church service. This department of music is exciting the emulation of other institutions.

The Ringwalt Choir Union gave its first concert of the season on December 10, the soloists being Vida McCullough McClure, soprano of the Highland Presbyterian Church; Miss Marris, contralto, of the Fourth U. P. Church; David Stephens, tenor, of the Bellefield Presbyterian Church, and Heathe Gregory, bass, of the Shady-side Presbyterian Church.

Walter Damrosch, director of the New York Symphony Orchestra, gave a dramatic recital at Carnegie Music Hall on December 8, for the Tuesday Musical Club. The book by Maeterlinck and the music by Debussy to "Pelléas and Mélisande" were splendidly interpreted. E. C. S.

CZERWONKY QUARTET CONCERT

Boston Organization Plays Chamber Music with Signal Success

BOSTON, Dec. 14.—The Czerwonky Quartet, Richard Czerwonky conductor, gave the first in their series of concerts in Steinert Hall last Wednesday evening. The program included Beethoven's C Minor Quartet, Pogojeff's Quartet in C Major, and Hugo Kaun's Quartet in C Minor.

The quartet scored a success similar to that which attended the performances last season and gave much pleasure to an audience of good size.

The Boston *Herald* said in part:

The players at the outset showed that they all think alike. Mr. Czerwonky displayed the temperamental faculty of putting himself on good terms with his audience, and he was sure of attention from his listeners to whatever he offered.

D. L. L.

SAN FRANCISCO'S HOLIDAY RECITALS

Pacific Coast City Has Busy Christmas Season—A Singer's Misfortunes—Clubs Give Concerts

SAN FRANCISCO, Dec. 12.—Those dependent upon to give their support to musical affairs and who form a clientele comparatively small to that of the theaters, find themselves heavily taxed in the few weeks preceding the holidays. Besides the recitals of Arthur Hartmann and Lillian Nordica, there are many smaller concerts of merit scheduled.

Blanche Arral, the Belgian prima donna whose marvelous singing and winning personality have captivated the city, sings her farewell at the Princess Theater this week. Great sympathy is felt for Mme. Arral, who has been the victim of an unusual series of misfortunes since her arrival from Australia. Her first concert was postponed on two occasions because of a bad cold; her husband was dangerously wounded in a fight with a footpad, an accident that may cost him a leg, and the delays resulting have caused the canceling of her Eastern engagements. The concert therefore is a benefit arranged by theatrical friends. Paul Steindorff, pianist, and Louis Newbauer, flutist, will assist.

Two Californians, who have lately returned from Europe, Lawrence Strauss, tenor, and Hether Wismer, violinist, will shortly appear in recital.

The musical clubs have been very active in the last few weeks and are scheduled for many other concerts during the season. The Cecilia Club of one hundred voices, Percy A. R. Dow, director, and assisted by J. F. Veaco, tenor; Gladys Munroe, violinist, and Margaret Bradley, accompanist, gave a concert on December 10 in Oakland. The program contained many part songs seldom heard here and "Hiawatha's Wedding Feast," by Coleridge-Taylor.

The Euterpe Club gave a popular concert at Century Club Hall recently with numbers varying from Mozart's "Gloria" from the Twelfth Mass, to selections from De Koven's "Robin Hood." The singers under the direction of Lloyd Gilpin gave the numbers an excellent rendition. Victoria Bender, Clarence Dawson, and Sigismundo Martinez assisted.

A promising young pianist, in the person of Seta Stewart, made her début in a trying program that proved her worth. Among her numbers were the Bach-Liszt Fantasie and Fugue in G Minor and the Sonata, Op. 78, of Schubert. Another recital of the week was by Marie Wilson Stoney, one of the best of our California pianists, assisted by the Minetti string quartet.

H. C. T.

A concert dedicated to the memory of Edouard Lalo was given recently in Lisle, France, by Lucienne Bréval, Louis Diemer and others. The program, consisting entirely of Lalo's works, contained an aria from "Le roi d'Ys," the overture to the same work, the piano concerto dedicated to Diemer, the "Symphonie espagnole," for violin, and the "Rhapsodie norvégienne," for orchestra.

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BOSTON CECILIA CONCERT

Wallace Goodrich Directs Horatio Parker's "Legend of St. Christopher"

BOSTON, Dec. 14.—The Cecilia Society, Wallace Goodrich conductor, gave the first concert of the season Wednesday evening in Symphony Hall, performing Horatio Parker's "Legend of St. Christopher," a dramatic oratorio for solo voices, chorus, orchestra and organ. The soloists were Charlotte Williams, soprano; Blanche Kilduff, soprano; Franklin D. Lawson, tenor; Stephen Townsend, baritone; Reinhard Wernerrath, bass, and Francis G. Walsh, who sang the part of the child.

The society was fortunate in its selection of soloists, all of whom carried out the tasks allotted them to the general satisfaction of the audience.

The general impression is that the oratorio of "St. Christopher" must take a place second to that of "Hora Novissima," which is by far the more important work of Mr. Parker.

The chorus under Mr. Goodrich did all that was required to give everything the composition contained. D. L. L.

ATTEND CHAMINADE RECITAL**Atlantic City Club Women Hear Famous French Composer in Philadelphia**

ATLANTIC CITY, N. J., Dec. 14.—A representative committee from the Crescendo Club of this city attended the recital given by Mme. Chaminade in Philadelphia on December 9; many also attended the reception given to Mme. Chaminade by the New Century and Chaminade Clubs.

One of the best attended recitals of the season was given on December 10 under the direction of Edna Cale, soprano, and Carl Gaskill, violinist, of Philadelphia. They were assisted by Dorothy Johnstone, harpist; Janette T. Broome, reader; Mrs. Carl Gaskill, pianist, and Evelyn Tyson, organist. The audience was large and appreciated the excellent program. This was the first of a series of three recitals; Frank Ormsby, tenor, will appear at the next one.

The Choir of the Ascension P. E. Church, A. Weeden, of New York, director, gave a minstrel performance on December 8; Joseph H. Ireland, tenor, assisted.

L. J. K. F.

Is It a Musical Atmosphere?

A newspaper man tells the following story of artistic conditions in New York. On his way uptown he secured at the Manhattan Opera House a collection of pictures of its prominent opera singers in costume. At Forty-third street he stopped at an Italian barber shop. Being the only customer he invited the assembled "ton-sorial artists" to see the pictures. They crowded about him, and with genuine Italian excitement picked out the various people and discoursed on their qualifications. They even knew the characters represented. Farther uptown in an Italian bootblack establishment the experiment was repeated, with the same results.

Temple Orchestra Plays in Lincoln

LINCOLN, NEB., Dec. 12.—The first concert by the Temple Orchestra of the University School of Music, fifty-four men, Carl Frederick Steckelberg, director, was given recently in this city. The program contained compositions by Beethoven, Nicolai, Grieg, Brahms and Wagner. The various numbers were creditably played. The orchestra will give several more concerts during the year.

Cecil James a Favorite in Ohio

MARIETTA, O., Dec. 14.—Cecil James, the tenor, sang at the annual concert of the A Tempo Club last Thursday evening. Mr. James is an old favorite here, having appeared under the auspices of the Star Course. He was enthusiastically received.

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MAHLER AGAIN WITH THE N. Y. SYMPHONY**Beethoven's Fifth Symphony Read in a Fashion New to New Yorkers**

Beethoven's Fifth Symphony received rough handling at the sixth concert of the Symphony Society last Sunday afternoon at the hands of its guest-conductor, Gustav Mahler. The interest of the audience centered upon the great conductor to whom certain powerful musical interests in this city look to bring New York orchestral war to a peaceful and highly artistic close. If the playing of the orchestra was not up to the standard which it has reached under its own conductor, it is not the fault of the men, who, like the audience, were evidently worked up to a high pitch of tension and concentration.

Mahler's reading of Beethoven's immortal work, which has withstood the ravages of time and many variety of renderings, was not to the satisfaction of everybody. In all the movements except the scherzo the tempos were taken with great rapidity. His interpretation of the "Oberon" overture seemed at times hysterical, and here again the orchestra was the probable cause of effects which marred the excellence of their performance. The Wagner "Eine Faust Ouverture" was given a reading which lifted this rather dull work to a higher plane of musical interest. In general the characteristics of Gustav Mahler's conducting are intellectuality, vigor, attention to details, rapidity of tempo and quiet business-like style of directing. His method seems to be to show with his eye and dignified moving of his head, arms and hands, rather than by gymnastics and much gesticulation the way he wants and intends to have the men play.

The Bagby Musicales

The Bagby's second morning musicales drew a large and fashionable audience to the Waldorf-Astoria, New York, Monday morning.

The program follows:

Prologue from "Pagliacci," Mr. Dalton-Baker; Ballade et Polonaise (Vieuxtemps), Mr. Petschnikoff; Dich Teure Halle from "Tannhäuser," Mme. Fremstad; Lungi dal Caro Bene (Secchi), Serenade de Don Juan (Tschaikowsky), Stille Thränen (Schumann), and Border Ballad (Cowen), Mr. Dalton-Baker; Faithful Johnnie (Beethoven), Nina (Pergolesi), Mme. Fremstad; Cavatina (Cui) and Rairs Russes (Wieniawski), Mr. Petschnikoff; four Norwegian songs, Mme. Fremstad. Arthur Rosenstein was the accompanist.

In the audience were Mrs. Stephen B. Elkins, Miss Mary Lodge McKee, granddaughter of the late President Harrison; Mrs. Karrick Riggs, Mrs. William D. Sloane, Mrs. Francis K. Pendleton, Mrs. Frederick Pearson, Mrs. John H. Hammond, Mrs. Frank M. Avery, Mrs. Elmer E. Black, Mrs. Henry Seligman, Mrs. L. Cass Ledyard, Mrs. James Speyer, Mrs. John C. Westervelt, Mrs. W. Rathbone Bacon, Mrs. José Aymar, Mrs. Henry Siegel, Mrs. John Turner Atterbury, Mrs. Edwin Gould, Mrs. Henry Phipps, Mrs. Benjamin Thaw, Mrs. Ambrose Kingsland and the Misses Kingsland.

Etta Hamilton Martin's Engagements

Etta Hamilton Martin, the well-known Brooklyn soprano, appeared as soloist with the Metropolitan Temple Choir during the organ opening festivities on Wednesday evening, December 16, when Gov. Hughes made the address. She will sing also with the Freeport Choral Society on December 22.

AMERICAN VIOLINIST TO MAKE DEBUT IN PARIS

Mabel Augustine Will Appear at Concert Given by Art Students' Club in French Capital

PARIS, Dec. 5.—Among the American girls in Paris preparing for artistic successes is Mabel Augustine, a talented violinist from Sherburne, Minn., who is to give a Sunday afternoon recital at the



MABEL AUGUSTINE

Minnesota Violinist Who Has Made Marked Progress in Her Studies Abroad

American Art Students' Club next month. Miss Augustine is now working for interpretation and finish with Jacques Thibaut, having spent two years in Prague under Sevcik. She is a former pupil of Skovgaard, of Minneapolis. The young violinist will return to America next May, and will do a great deal of concert work during the year ensuing.

Invitations have been issued to the Sunday teas at the American Art Students' Club, No. 4 rue de Chevreuse. A superior musical program will be presented every first and third Sunday throughout the season.

LOUISE LLEWELLYN.

Cecile Buek a Suffragist

Cecile Buek, the New York soprano, who made such a success in Seattle, Wash., at recent concerts, was the guest of honor at a luncheon, in that city, given by the Professional's Equal Suffrage League. Miss Buek is an ardent advocate of equal suffrage, and has had many opportunities of studying the subject at first hand, having been present in London at the trial in which Christabel Pankhurst defended her mother. She will soon begin active work, and will give talks and conduct a campaign in New York in the interest of equal suffrage.

LHÈVINNE RECALLED BY BROOKLYNITES

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—Protégé of Charles Bond
Sings in Paris

The New York Symphony Orchestra, Walter Damrosch conductor, gave its second Saturday matinée in Brooklyn in the Opera House of the Academy on December 12. Josef Lhèvinne was the assisting artist and played Rubinstein's Concerto in E Flat. The audience, though not as large as for the evening concerts, was quite enthusiastic and recalled him several times.

The lecture recital preliminary to this concert was given in the same hall in the afternoon of December 11 by Walter Damrosch.

The Philharmonic Trio gave a well-arranged program at Berkeley Institute Hall on Monday evening, December 14, in which they played a Trio for piano, violin and cello by Julius Lorenz; Sonata No. 2 for piano and violin, Brahms, and a Trio for piano, violin and cello, by Raff.

Lucy Prendergast, a former Brooklyn girl who was sent to Paris to study with Dr. Frank G. Dossert, by the late Charles Bond, of Boston, was heard in a musicale given recently by Dr. and Mrs. Frank G. Dossert and Mrs. C. Van Dusen King, in the Julian Story Studio in Paris. She has a voice of great range, power and quality.

Dr. Carl G. Schmidt, organist of New York Avenue M. E. Church, gave the second of a series of five organ lecture recitals December 11. His program contained compositions by Beethoven, Mendelssohn and Wagner; he supplemented his playing with a brief talk on the lives of these composers.

E. G. D.

Second Lott-Krauss Concert

SAN FRANCISCO, CAL., Dec. 12.—The second Lott-Krauss chamber concert took place on Thursday evening, December 10 at the Simpson Auditorium, Los Angeles. The quartet number selected was Haydn's Kaiser Quartet. Grieg's celebrated "Romanza" was also played. The piano quintet number was by Schumann, with Mrs. Lott at the piano. Mr. Lott rendered a group of songs by Brahms and Schumann.

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The Activities of Chicago Musicians

CHICAGO, Dec. 14.—Silvio Scionti, of the American Conservatory of Music, gave an interesting piano recital last Wednesday evening in the Music Hall, Fine Arts Building, the orchestral parts being played by Louise Robyn. Among the selections attracting the greatest interest were Prelude and Fugue, D Major, Bach-d'Albert; Scarlatti's Sonata in D Major (Presto); Heniot Levy's Scherzo in A Major from Op. 11; Chopin's Barcarolle, op. 60; Rubinstein's Concerto No. 5 in E Flat Major, and two delightful bits, Daquin's "Le Coucou" and Rameau's "Le Rappel des Oiseaux."

Max Rabinoff, who returned from the East last Tuesday, was much surprised to see himself quoted at some length in an associated press report with a mythical interview, remarking that "he had arranged for a season of twenty-two weeks of independent opera guaranteed by subscription." This idea was far from Mr. Rabinoff's, who issued no statement whatever to the papers in the East, and the plan that he gave up some time ago was simply warmed up with sensational trimmings.

Eleanore Kent, of San Francisco, the new Countess in "A Girl at the Helm" at the La Salle Theater, studied in Paris with Victor Lapoul and was engaged abroad by Henry W. Savage for the Castle Square Opera Company. She was prima donna of "The Filibuster," "The Geisha," "Robin Hood," and last sang in "The Fortune Teller."

Volney L. Mills gave an exceptionally interesting program at the Irving Park Country Club, at his second concert, last Thursday. The artist soloists were Leon Marx, violinist; Gustaf Holmquist, basso; and Mr. Miller, tenor. The program was interesting and comprehensive in its range.

During his recent stay in this city, Walter Damrosch, who is doing his own bookings, arranged for an extensive tour with his symphony orchestra early in the Spring. He engaged Corinne Rider-Kelsey, soprano; Gustaf Holmquist, basso, and later will announce the contralto.

The Gottschalk Lyric Club, named in honor of Chicago's distinguished educator, L. G. Gottschalk, will present two notable works the latter part of this month here: Rossini's "Stabat Mater" and Saint-Saëns's "Noel."

Walter Spry will be the assisting artist with the Hoffman Quartet in Boston early in February. On Sunday afternoon January 3 Mr. Spry will give his annual recital in Music Hall.

Carolyn Louise Willard, of this city, recently made an exceedingly pleasant impression in her piano recital at Fargo, N. D.

Sybil Sammis, Chicago's beautiful and accomplished cantatrice, accompanied by Mrs. Luella Clark Emery, gave a successful recital last Monday at Grand Rapids, Mich. The services of Miss Sammis are in great demand this season.

Emil Liebling, the distinguished pianist and educator, gave an illustrated lecture on "Rational Music Study" last week at the Cincinnati College of Music, and his advanced pupils gave an interesting recital here in Kimball Hall, Tuesday, December 8.

Anne Shaw Faulkner, the leader in the lecture field of music, assisted by Marx Oberndorfer, one of Chicago's finest professional accompanists, gave an illustrated lecture on "Parsifal" last week, in Davenport and Iowa City, Ia., and Moline, Ill. Later in the week Miss Faulkner gave, in St. Paul, an interesting talk on instrumental music of the time of Bach. Miss Faulkner, who was the pioneer of the program study classes, is doing excellent work throughout the West, and her informing lectures

have stimulated the study of music to a remarkable degree.

George Hamlin was in receipt of an autographed photograph of President Roosevelt last week, and a letter of thanks for the concert which was rendered by Mr. Hamlin at the White House some time ago. On Sunday afternoon, January 10, George Hamlin and Maud Powell will give a joint concert at the Grand Opera House.

Hugo P. Goodwin, organist and choir-master of St. Mark's Episcopal Church, gave his sixteenth organ recital last Wednesday evening, assisted by Master Russell T. Stern.

Holmes Cowper, tenor, gave a recital before the students of the Academy of Fine Arts last Thursday afternoon.

Elizabeth Dodge, the New York soprano, makes her first appearance in this city as a soloist with the Apollo Musical Club concert in Orchestra Hall, December 28.

Mr. and Mrs. Frederick Frederikson gave a sonata evening with the assistance of Mme. Justine Wegener last Thursday evening, in the Auditorium Recital Hall. The instrumental numbers were the great C Minor Beethoven Sonata and the Schubert D Minor Suite. The vocal numbers provided by Mme. Wegener, who for many years was associated with grand opera roles in Germany, proved to be exceedingly interesting. She contributed two Schubert songs, giving the spirit of the composer admirably.

Matthew Ballman, formerly first flutist with the Thomas Orchestra, is winning success with his Sunday afternoon concerts in Turner Hall. He gave a very interesting concert with his new orchestra at Music Hall Monday evening, the audience being large and enthusiastic.

Agnes Leist Beebe, a gifted pupil of Thomas B. Garst, was the soloist with the Meistersingers of Wichita, in their big concert there last month.

Diana Bonner, a brilliant young mezzo-soprano and a promising pupil of Herman Devries, made her appearance last week with the International Opera Company in the role of Amneris, in the attractive revival of "Aida" at that popular home of opera.

Glenn Dillard Gunn, pianist and writer, gives his annual recital Sunday afternoon, December 20, under the direction of F. Wight Neumann.

C. E. N.

A Singer, an Auto and a Wild Boar

Not long ago Mme. Senyer-Bettaque, a well-known singer, was motoring through a forest in France when a wild boar challenged her further progress. Like the foolish red Indians, who used to urge their mustangs against the giant iron horse of the prairies, this foolish boar vainly imagined that he could annihilate the daring invader of his forest kingdom. The result to himself was disastrous, for he was speedily resolved into ham and bacon trifles, while the car was sent careering up against a telegraph pole, which was demolished and injured the lady in its fall. The vocalist felt that she had a grievance against the owners of the forest; the latter wanted damages against her for the destruction of their boar and telegraph pole, and their respective claims are to be adjudicated by a court of law.

Manhattan's Sunday Night Concert

Oscar Hammerstein announces that he has secured Mischa Elman, the young Russian violinist, for his exclusive use on Sunday evenings. Elman will make his first appearance on Sunday evening, December 19, when he will play the difficult Paganini

Concerto, "Serenade," Drigo-Auer and Sarasate's "Zapateado." Mr. Hammerstein was the first to suggest bringing the young virtuoso to this country.

At the Campanini concert last Sunday evening the "Dance of the Hours," and the finale from "La Gioconda," sung by Mmes. Agostinelli and Ponzani, and MM. Toccan, Polese and Arimondi, with entire Manhattan chorus, received the largest share of the applause. Labia's Italian popular songs also pleased and the audience tried in vain for an encore. A feature of the evening was Helene Koellling's high E flat, which she took easily in Dal'Aqua's "Villanelle."

CHICAGO MADRIGAL CLUB OPENS EIGHTH SEASON

Myrtle Elvyn Soloist at Notable Concert Which Brings Forth American Composers

CHICAGO, Dec. 14.—The Chicago Madrigal Club opened its eighth season under the guidance of its director and founder, D. A. Clippinger, last Thursday evening in the Music Hall, giving an excellent program in finished fashion for the delectation of a fine audience. The first numbers of the program comprised old and new choral works and part songs and also reintroduced Chicago's beautiful and gifted young pianist, Myrtle Elvyn, who played a number of solos delightfully.

The choral forces of the Madrigal Club have been most efficiently trained and never appeared in finer form than they did on this occasion. The Christmas song for alto and chorus by Walter Damrosch was beautifully given, likewise three songs from Sir Edward Elgar's "From the Bavarian Highlands."

Edward Lassen's beautiful chorus, "Thou Alone," had a quality of tone that was particularly pleasing and in the humorous number by Richard Genee, entitled "Italian Salad," Ada Markland Sheffield gave artistic value to the solo, showing a soprano voice of fine power and delightful quality.

One of the admirable features of the evening was a chorus in eight parts, "Hey Nonino," by Howard Brockway. The rhythmical chorus of the Madrigal Club's work, its quality of tone and its finish, all reflect credit upon the singers, as well as the director, who provided this interesting program.

C. E. N.

"TIEFLAND" SCORES SUCCESS

Brooklyn Audience Becomes Enthusiastic at Its First Performance There

Eugen d'Albert's "Tiefland," which was given in Brooklyn, in the opera house of the Academy of Music, on December 14, as the fourth performance of the present season, by the Metropolitan Grand Opera Company, scored a tremendous success. The house was crowded, and the audience remained throughout the entire evening, greeting the close of the opera with enthusiastic applause.

The cast included Emmy Destinn, Rita Fornia, Marie Mattfeld, Schmedes, Feinhals and Hinckley; Hertz conducted.

E. G. D.

UNIQUE VIOLIN TEST TO BE MADE IN PARIS

Experts to Decide Whether Age of Instruments May Be Detected by Their Tone

PARIS, Dec. 5.—In order to decide the question, "Is it possible to recognize from the tone an ancient violin from a modern one?" an "audition" will be held at the Salle Gaveau on December 22. A committee, composed of eminent artists and violin makers from Paris, the provinces and from foreign nations, will be the judges. Each violin will be played out of sight of the auditors, accompanied by a double quartet with piano.

As it is not possible for an entire concerto to be played on each violin the committee has requested Georges Enesco, the composer, to write a short piece of thirty measures, calculated to show to good advantage the qualities of sonority of the different instruments.

The Société Philharmonique, under the management of Emmanuel Rey, opened its season last Tuesday evening with a large concert given by Felix Senius, the German tenor, and the Decem Double Quintet. Senius sang the aria from Bach's mass in G Major with organ and hautbois and two groups of lieder. He impresses one as being a singer with a good voice, who is lost in a style. Among other numbers the Decems played a "quatour à cordes" of Chevillard with the eminent director of the Lamoureux orchestra at the piano. The piece was hardly to be taken as a serious work, but it was one well calculated in its facile fitting from mood to mood, to amuse a French audience of pleasure seekers. After all, the patrons of the Philharmonique have scarcely got themselves settled into the serious business of the Winter and for an opening concert the program was perhaps not unwisely planned.

Among the artists appearing at the Philharmonique this Winter are Busoni, Charles Clark, R. Pugno, Ysaye, Cortot, Casals, the Rosé Quartet of Vienna, Mme. Durand-Texte, Reynaldo Hahn, MM. J. Sliwinsky, Fritz Kreisler and Mlle. Meroe.

LOUISE LLEWELLYN.

Margaret Keyes in Branford, Conn.

BRANFORD, CONN., Dec. 15.—Margaret Keyes, contralto, assisted by Dorothy Hoyle, violinist, and Florence Wessel, accompanist, gave the last concert of the first series of Library lectures here this evening. The concert was one of the most notable ever given in Branford.

W. E. C.

Hermann Klein Engages Pianists

Hermann Klein announces an unusual galaxy of eminent pianists for his Sunday afternoon concerts, among them the Lhèvines, Bloomfield-Zeisler, Schelling and Germaine Schnitzer.

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George F. Daniels

BOSTON, Dec. 12.—George F. Daniels, for ten years president of the Handel and Haydn Society of Boston, died suddenly of pneumonia on December 1, at his home in Brookline, after a brief illness.

Mr. Daniels was born in Boston, March 11, 1851, and received his early education in the public schools of his native city. In musical and art circles his influence was widely felt. During his term of service as president of the Handel and Haydn Society it greatly gained in activity, and maintained a high standard of excellence. He joined the organization January 24, 1874; his father, William Daniels, was a member from 1844 to the time of his death, in 1886. Through the untiring efforts of Mr. Daniels, the Handel and Haydn Building Fund, first mentioned in 1824 and allowed to fall into obscurity until 1884, received a new impetus, Mr. Daniels's ambition being to establish a fund sufficient to enable the society to erect a building of its own, containing a hall suitable for rehearsals, a home for the valuable musical library of the society, and rooms for the use of committees and members.

Mr. Daniels was a member of the Boston Art Club, and at one time a member of the Harvard Musical Association.

He is survived by a widow, Mrs. Maria W. Daniels, and a daughter, Mabel W. Daniels, well known as a composer, and the author of "An American Girl in Munich: Impressions of a Music Student."

A memorial service by the Handel and Haydn Society, with an orchestra under the direction of Mr. Mollenhauer, will be held at Chickering Hall on December 27.

Eduard Kretlow

Eduard Kretlow, one of the pioneer musicians of Milwaukee and one of the best known band leaders of the city, recently passed away at the age of eighty-seven years.

Mr. Kretlow was prominently identified with musical matters in Milwaukee for more than fifty years, during thirty years of which time he was actively engaged in the profession. For many years he was the director of a band in the old Milwaukee Garden, Fourteenth and State streets. He was instrumental in the organization of the musicians of Milwaukee, and for years he had worked for the raising of their scale of wages.

He was born in Grosgruendo, February 12, and went to Falkenburg at the age of fourteen to study music. He remained there three years. After his marriage he organized an orchestra, and traveled with it, in Prussia, from 1847 to 1851.

He directed an orchestra in Milwaukee for thirty years, until he was sixty-six years of age, and then retired. In 1858, in conjunction with Christopher Bach, Cerveny Schoenfeld and Theodore Bongers, he organized the first musicians' union in Milwaukee, and was for forty-eight years treasurer of the organization. M. N. S.

Harry Deakin

Harry Deakin, one of the pioneer theatrical managers of Milwaukee, died on Thursday afternoon, December 10, in Chicago. He was manager of the Academy of Music in Milwaukee, and it was here that Adelina Patti gave a "return" concert after an absence from Milwaukee of more than twenty years, her first appearance there having been as a bashful girl in a hall at the corner of Broadway and Wisconsin street.

Daniel Henry Holmes

Daniel Henry Holmes, poet and musician, of Holmesdale, Ky., died suddenly in Hot Springs, Va., Tuesday. He was born in New York in 1851, and inherited a vast estate from his father. In company with his wife and family he spent much of his time in travel.

Mme. Jomelli
PRIMA DONNA SOPRANO
Late of the METROPOLITAN and MANHATTAN OPERA HOUSES

"WÜLLNERITIS" IS SPREADING**And a Busy Carnegie Hall Manager Now****Wears a Broad, Satisfied Smile**

In his Carnegie Hall office, Tuesday, M. H. Hanson, Dr. Ludwig Wüllner's busy manager, declared that he regards Wüllner's unique success not only as a triumph for German music in its loftiest and highest form, but even more so as a triumph for American *Kunst-verstaendniss*.

Discouraged to a distressing degree in his advance work, by the influence of wise-aces who predicted dire failure—opining that the American public could not and would not appreciate a song recital in a foreign language; would not listen to a singer who had not a perfect voice, and who could or perhaps would not warble like a bird; discouraged by the shrugging of the shoulders of a great manager, who predicted the absolute failure of Wüllner—Mr. Hanson stuck to his opinion that he had observed enough and seen enough of the wonderful progress real musical understanding and knowledge had made in America during the last decade, to be justified in believing that the great artists would be appreciated independent of language consideration.

Moreover, he felt that the fascination with which Wüllner's art gripped him, would also grip the American musical public.

Now he has only one trouble—the trouble of finding dates to satisfy all demands. New York will hear him repeatedly. Boston will hear him for the third and fourth times on January 28 and 30. Chicago! Well, F. Wight Neumann, whose experienced opinion predicted success—spelled large—arranged accordingly, and yet he will take all additional dates he can get.

Pittsburg will hear him for the second time in January. Among the cities who have got in on the proposition are Buffalo, Cleveland, St. Paul, Minneapolis, Detroit, Cincinnati, St. Louis, Philadelphia, Washington, and among the great colleges, Vassar, Oberlin and Cornell.

The Boston Symphony has again honored Dr. Wüllner with a request for a convenient date, when they will arrange an extra concert for him.

One of the greatest firms of theatrical managers have asked for terms for a tour on their California circuit for April and May, and so the mill grinds on merrily.

TO AID ARMENIAN SCHOOL**Vocal and Instrumental Program Presented in New York**

A vocal and instrumental concert for the benefit of the Armenian School, under the auspices of the Armenian Union of America, was given on Tuesday evening at the Murray Hill Lyceum, in Thirty-fourth street, near Third avenue, New York. The large audience present enjoyed the following program: Waltz, "Wein, Weib und Gesang" (Strauss); Overture, "Bohemian Girl" (Balfe); Waltz, "Love's Dream after the Ball" (Czibulka), played by the Brooklyn Hebrew Orphan Asylum Band; Philip Egner, director; Duet, "La Bohème" (Puccini), sung by Mmes. Parrish and Bey; Harp Solo, "Mazurka" (Schubert); Gertrude Ina Robinson; tenor solo, "Elixir d'Amore" (Donizetti); Sig. Serafino Bogatto; Aria, "My Heart at Thy Sweet Voice" (Saint-Saëns); Mme. Devore, accompanied by Margaret E. Gaines; songs by Angel Agnes Chopourian; cello solos by Adrian Schubert; "Angel's Serenade" with harp and cello accompaniment, Mme. Parrish, Gertrude Ina Robinson and Adrian Schubert; pupils of Maestro Giorgio Sulli, Mme. Penn, Parrish, Mme. Sidky Bey, Sig. Serafino Bogatto. Romanza, "Celeste Aida" (Verdi), played by Paris Chambers, and other numbers.

The Brooklyn Hebrew Orphan Asylum Band gave a creditable performance, and much praise should be given these youngsters (some of them still in their teens) for the fine showing they made. The harp solo by Gertrude Ina Robinson, the "Aria" sung by Alice W. Devore, and the singing of Maestro Giorgio M. Sulli's pupils, Mme. Penn, Parrish, Mme. Sidky Bey, and Sig. Serafino Bogatto were particularly enjoyable.

Massenet's "Grisélidis," one of the Manhattan's novelties yet to be heard, has just been produced in Nimes with marked success.

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Foote's New Composition Played

BOSTON, Dec. 14.—Richard Platt, the Boston pianist, assisted the Hoffman String Quartet at their second concert of the season in Jacob Sleeper Hall this evening. The program included Beethoven's Quartet in F Minor, Arthur Foote's "Theme" and Variations, and Dvôrak's piano Quintet in A. In the slow movement of the quintet Mr. Platt and the viola were particularly happy in their interpretation. Interest naturally centered in the composition of Arthur Foote, and the writer, who was in the audience, acknowledged the hearty applause which followed his number.

D. L. L.

Isadora Duncan in Brooklyn

Isadora Duncan made what has been announced as her only appearance in Brooklyn, in the Opera House of the Academy on December 15. Accompanied by the New York Symphony Orchestra, Walter Damrosch, director, she interpreted with her classic dancing Beethoven's Seventh Symphony and Chopin's Preludes in A Major, E Minor, Valse in G flat Major, and Mazurka in D Major. The orchestra also played "España," rhapsody by Lalo, and "Andante Cantabile" by Tschaikowsky. There was an enthusiastic audience present, which demanded several encores of Isadora Duncan at the end of the program.

New Huss Composition Played

PHILADELPHIA, Pa., Dec. 14.—The new string quartet by Henry Holden Huss, composed in answer to a request from Eugene Ysaye and the first three movements of which were played by the Kneisel Quartet, in New York in 1906, was given two hearings here recently. It was played by the Hahn Quartet on November 18 and December 4 in this city; these were the first performances of the complete work. The quartet is praised by both critics and musicians.

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The advanced pupils of Mrs. Hagerty-Snell, of Austin, Texas, gave a recital on December 4 in Jesse French Hall.

* * *

"O Canada," patriotic songs by Heinrich Zoellner, have been published in piano arrangement by Whaley and Royce, Toronto.

* * *

The Amateur Musical Club, of Austin, Texas, gave a special program at the studio of Mrs. Jourdan W. Morris on December 2.

* * *

David Bispham, the eminent baritone, sang recently in Dayton, O. There was a large audience present and much enthusiasm was shown.

* * *

The second concert of the Volpe Symphony Orchestra is announced for Thursday evening, January 21, at Carnegie Hall, New York. The soloist will be Albert Spalding.

* * *

Miss Cheschile, playing with "Waltz Dream" company, gave an informal harp recital at St. Catherine's Normal Institute, Baltimore, Md., on December 11. She received an ovation.

* * *

Hans Schneider gave the last of his lecture-recitals at the recital hall of the Hans Schneider Piano School, Providence, R. I., December 14. The subject was "Nature and Life in Music."

* * *

On December 5 Felix Borowski will lecture on "The Netherland School and the Italian School of the Sixteenth Century" before the pupils of the Chicago Musical College, in Music Hall.

* * *

The début of Edna Paine, who has lately returned from several years' study in Germany, will be made soon at one of the Twilight recitals, given in the chapel of Ohio State University, Columbus, O.

* * *

Henry Liff, the New York violinist, has been engaged as soloist for a private musicale, which will be given on Christmas Eve, by Mr. and Mrs. J. Hazelton Cook, at their country place, Cedarhurst, Clinton, Conn.

* * *

Carl Cochems, the basso, who is scoring a great success in Milan, Nice and Marseilles, was formerly a pupil of the Chicago Musical College, receiving instruction from Herman Devries, the distinguished baritone.

* * *

The third faculty recital of the Northwestern University School of Music took place December 15 at 8 o'clock. The program was furnished by Lewis Randolph Blackman, violinist; Mrs. Hila Verbeck Knapp, accompanist.

* * *

An enjoyable musical evening was given recently by the pupils of Felix Garziglia at his studio in Washington, D. C., those taking part being Edward Donovan, Marion Nichols, Ernest Behon, Lenore Lacy and David Kindelberger.

* * *

Agnes Gardner Eyre, pianist, was the soloist at the Orpheus Club, Paterson, N. J., on December 8. She played a group of Chopin numbers and selections from Saint-Saëns. On December 11 she played at Mrs. Henry Phipps's musicale.

* * *

Pupils from the elocution department of the Utica Conservatory of Music, assisted by Mae Swancott and Carmelita Wilkes, of the advanced piano and vocal departments, gave a recital at the New Century Auditorium, Utica, N. Y., on November 30.

* * *

Mrs. James E. Patton, Jr., contralto, and Laura Daphne Hawley, pianist, gave an interesting recital on Thursday night of last week at the residence of Mrs. W. J. Sample, Bellevue, Pittsburg, for the benefit of the Bellevue Methodist Episcopal Church.

* * *

Gertrude Lonsdale, the English contralto, who is to appear December 26 and 29, with the New York Oratorio Society, made a highly favorable impression in Wash-

ton December 3, when she appeared under Loudon Charlton's direction, with the Musurgia Club, a male choir.

* * *

Josephine McCulloch, soprano, sang at a musicale given by Mrs. J. F. Aloysius Clark, at her home, No. 13 East Thirty-eighth street, New York City, on December 9. She sang songs by Grieg, Schumann and Landon Ronald; also an aria from "Cavalleria Rusticana."

* * *

The Cleveland Operatic Club has engaged the Colonial Theater of that city for a week in January for presentation of "The Chimes of Normandy." The club is under the direction of Francis Sadlier and its membership numbers some of the best-known singers in Cleveland.

* * *

A recital of merit was given by the pupils of Eugenie de Guérin, violinist, and Katherine MacReynolds, pianist, of Washington, D. C., on Saturday, December 12. The program was preceded by a talk by Miss de Guérin on the fundamental principles of teaching the violin. They were ably demonstrated by her pupils.

* * *

The Rubinstein Choral Club of Washington gave the first recital of its present season last week at the Arlington Hotel. The choral works presented included works by Shelley, Denza and Caracciola. They were rendered with good expression and attack. The soloists were club members and local musicians; all were heartily applauded.

* * *

Last Friday evening Adele Sturtevant, a promising pupil of Grant Hadley, gave a recital assisted by Georgie Bentley, pianist, in Kimball Hall, Chicago. Miss Sturtevant has a voice well placed and sings with taste, reflecting credit upon Mr. Hadley. Miss Bentley played Chopin's Ballade, Opus 47, with fine understanding and technique.

* * *

Alice Van Nalts, of Orange, N. J., is now solo contralto in the First Presbyterian Church of Summit. For several years she was soloist in the Peddie Memorial Church of Newark, in which city she has done much concert and oratorio work. Miss Van Nalts has been a pupil of Louis Arthur Russell, of Carnegie Hall, for the past six years.

* * *

A piano recital was given by Lucille U. Beardsley, assisted by Mrs. Granville L. Filer, soprano, at the Ganopol Music Studios, Detroit, on December 15. Mrs. Boris L. Ganopol was the accompanist. The composers represented were Bach, Beethoven, Verdi, Moszkowski, Faure, Chopin, and the American composers, Mary T. Salter, Louise Reichardt and Mrs. H. H. A. Beach.

* * *

George C. Carrie, tenor, assisted by Mary Barre-Carrie, soprano, both of New York City, gave a song recital in Wilmington, Del., recently. This was their second appearance in this city and their artistic work attracted a large audience. Emma Lore was accompanist and Charles E. Griffith played the violin obbligato. They were also assisted by the High School Orchestra, composed of twenty-one students, under the direction of John D. Taylor.

* * *

The pupils in the Preparatory Department of the Chicago Musical College gave a recital recently in Music Hall. These children, ranging in age from five to twelve, all displayed unusual talent and were a great credit to the college in which they are being trained. The recitation of Florence Hirst, a child of five years, "What You 'Spose I'm Goin' to be" by Gordon, is worthy of special mention.

* * *

When Kitty Cheatham holds her annual recital at the Lyceum Theater on the afternoon of December 28, she will have a distinct novelty for her patrons. Miss Cheatham has made arrangements for the musical setting of a number of Rudyard Kipling's jungle verses, and will present these for the first time. The music has

been arranged by Liza Lehmann, and with the direct consent and approval of Mr. Kipling.

* * *

Two young soloists were introduced to the musical public of Milwaukee at the Bach orchestra concert given in the West Side Turn Hall, December 6. They were Carl F. Schulte, violinist, and Hattie Dehne, alto, and both made a good impression. The orchestra played "Semiramide" overture, a selection from "Ernani," the overture to "Sakuntala," by Goldmark, Svendsen's "Norwegian Carnival," and several numbers of a lighter character.

* * *

The Cecilian Society of Duluth, Minn., enjoyed a delightful program rendered by Miss Ribbette, Mrs. G. Herbert Jones, Mrs. J. H. Ball, with Mrs. Flaaten at the piano, last week. An analysis of Beethoven's Seventh Symphony was a feature of this meeting and was given in admirable style. The soloists proved themselves to be well prepared with selections that pleased the enthusiastic audience.

* * *

Ossip Gabrilowitsch, the Russian pianist, will give a recital under Loudon Charlton's direction at Carnegie Hall, Sunday afternoon, January 10. Gabrilowitsch will play compositions of Mozart, Beethoven, Mendelssohn, Schumann, Chopin, Gluck-Brahms, Henselt, Gabrilowitsch and Liszt. The Russian artist's list of engagements is a long one, his recital tour extending to the Pacific Coast, and lasting up to the close of the season.

* * *

The faculty recital of the Chicago Conservatory took place Monday evening at Cable Hall, Chicago. Robert H. Just, violinist, with Charles Squire at the piano, furnished a program that pleased the large audience. Mr. Just is not only a violinist, but a composer of merit. Mr. Squire played in an admirable fashion. The Chicago Conservatory has arranged a series of faculty recitals to be given every Monday evening at Cable Hall.

* * *

Robert A. MacLean, pianist, and Claude A. Rossignol, violinist, assisted by Dora Oates, soprano, gave their first concert of the season at the Ridge Club, Seventy-second street and Second avenue, Brooklyn, on December 9. Mr. MacLean's playing of several difficult piano pieces, especially Moszkowski's "Caprice de Concert," aroused much applause. Miss Oates was recalled after each number and Mr. Rossignol's violin selections were enjoyed.

* * *

The piano pupils of J. Henry Weinreich, director of the European Conservatory of Music, Baltimore, Md., gave an excellent recital at the Conservatory on December 4. The participants were Mildred Ruth, Herman Prætorius, Dorothy Parker, Sidonia Klein, Vera Parker, Jeannette Murphy, Matilda Swartz, John Basicia, Edna Soks, Ruth Foard, Edna Fischer, Ida Wirth, James Clifford, Lilian Boehl, Edna Marburger, Nellie Warren and Miriam Klein.

* * *

George Hamlin, tenor, made a very successful appearance recently in Hartford, Conn., under the auspices of the Choral Society of that city. This week he appears in Detroit on the same program with David Bispham, after which he will sing in Ann Arbor and Lafayette, Ind., and other towns of the middle West. He will then go as far South as Houston, Texas,

and will return to New York in time to sing the "Messiah" with the Oratorio Society on December 26 and 29.

* * *

Katharine Goodson, the English pianist, will arrive in San Francisco Christmas week, after an Australian tour that has been extraordinarily successful. In Melbourne and Sidney Miss Goodson received a series of ovations such as have seldom been accorded a visiting artist. Her American tour, under Loudon Charlton's direction, will include the principal cities of the Northwest before visiting New York, where she gives a Mendelssohn Hall recital on February 19.

* * *

Glenn Hall, the distinguished tenor, was heard last week in a well arranged program at the University School of Music in Evanston, Ill. The audience consisted mostly of pupils of that University, who encored Mr. Hall repeatedly. Glenn Hall will be heard next week in "The Messiah" at the First Methodist Church of Evanston, with a chorus of 175 voices, assisted by the Thomas Orchestra. The other soloists will be Christine Miller, Shanna Cumming and Arthur Middleton.

* * *

The American Conservatory of Chicago has arranged a series of fifteen Saturday morning recitals to be given by members of the artist class, at Kimball Rehearsal Hall. Each program will be performed by a pianist and vocalist selected from the most advanced students of the various teachers, and will include the masterpieces of piano and song literature. The series will begin on Saturday morning, January 16, at 11 o'clock. Elma Wallace and Olga Urson will be soloists for the first recital.

* * *

On Friday evening, December 18, the Cantata Club of New York, seventy ladies' voices, Albert Gérard-Thiers, director, assisted by members of the Women's Philharmonic Orchestra, will give a concert in Carnegie Lyceum, for the benefit of the building fund of the King's Daughters. Those who will take part are Margaret Moore, violinist, and conductor of the orchestra; Emma W. Woodkinson, soprano; Albert Gérard-Thiers, tenor; Harriet Holley and Harry Howe Whittaker, accompanists.

* * *

An impressive musical program of a very high order was rendered at the Memorial Service of the Baltimore Lodge of Elks at the Academy of Music, Baltimore, Md., on December 6. A string quartet, composed of L. H. Fisher, Fritz Gaul, Louis Warner and Alfred Furthmaier played Grieg's "Ase's Death" (Peer Gynt), Bizet's "Adagiette" and Mozart's "Ave Verum." The Har Sinai Quartet, consisting of Mary Schwab, Mrs. C. C. Robbe, Fred Supplee and Stephen Steinmueller, sang appropriate selections. Mrs. Stephen Steinmueller was the accompanist.

* * *

Margaret W. Maas, a young and very ambitious student of harmony and composition under Otis B. Boise, of the Peabody Conservatory faculty, has had her song, "When Thou Art Nigh," published. It is dedicated to Dr. Merrill Hopkinson, the well-known Baltimore baritone. Dr. Hopkinson sang it at a concert given by the G Clef Choral Class last season, accompanied by the composer, and the artists received an enthusiastic reception. Miss Maas is also an excellent pianist, being a pupil of Ernest Hutcheson, of the Peabody Conservatory.

* * *

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Arnaud, Germaine—Baltimore, Jan. 8.
Barker, Dalton—Brooklyn, N. Y., Dec. 25; Carnegie Hall, New York, Dec. 26 and 29.
Beddoe, Dan—Brooklyn, N. Y., Dec. 25.
Benedict, Pearl—Boston, Dec. 21; Worcester, Mass., Dec. 29.
Brockway, Howard—Brooklyn, N. Y., Jan. 7.
Chase, Mary Wood—Boston, Jan. 11.
Cheatham, Kitty—New York, Dec. 28.
Claassen, Arthur—Brooklyn, Dec. 19.
Cotlow, Augusta—Muscatine, Ia., Jan. 1; Burlington, Ia., Jan. 4; Grand Forks, So. Dak., Jan. 6; St. Paul, Jan. 7 and 10; Binghamton, N. Y., Jan. 14; Scranton, Pa., Jan. 15.
Crozier, Edna—Philadelphia, Jan. 5.
Croxton, Frank—Boston, Dec. 20.
Dodge, Elizabeth—Paterson, N. J., Dec. 20; Chicago, Dec. 28 and 30; Milwaukee, Dec. 29.
Duff, Janet—Worcester, Mass., Jan. 7; Boston, Jan. 17.
Duncan, Isadora—Metropolitan Opera House, Dec. 22 and 29.
Elman, Mischa—Manhattan Opera House, New York, Dec. 20 and 27; Boston, Jan. 1 and 2; Manhattan Opera House, New York, Jan. 3; Philadelphia, Jan. 4; Washington, Jan. 5; Baltimore, Jan. 6; New York, Jan. 7; Brooklyn, Jan. 8; New York, Jan. 9; Manhattan Opera House, New York, Jan. 10; Chicago, Jan. 15; Chicago, Jan. 16.
Fairweather, Una—Boston, Dec. 15.
Farrar, Geraldine—Washington, D. C., Dec. 14.
Franko, Sam—New York, Mendelssohn Hall, Dec. 22.
Gabrilowitsch, Ossip—Mendelssohn Hall, New York, Dec. 15.
Gebhard, Heinrich—New York, Dec. 30, Jan. 10; Boston, Jan. 14.
Griggs, Adelaide—Boston, Dec. 20.
Hall, Glenn—Boston, Dec. 20 and 21; Troy, Dec. 23; Philadelphia, Jan. 5.
Hall, Walter Henry—Brooklyn, N. Y., Dec. 25.
Hamlin, Geo.—Carnegie Hall, New York, Dec. 26 and 29.
Hudson, Caroline—Worcester, Mass., Dec. 29; Pittsburgh, Pa., Jan. 8.
James, Cecil—New York, Dec. 21; Brooklyn, N. Y., Dec. 25; Hotel Majestic, New York, Dec. 31.
Jomelli, Jeanne—Chicago, Dec. 22.
Keyes, Margaret—Brooklyn, N. Y., Dec. 25.
Lévinne, Josef—Boston, Dec. 19; New York, Dec. 27; Boston, Dec. 28; Providence, R. I., Dec. 29; Cleveland, O., Jan. 3; Buffalo, Jan. 6; Minneapolis, Jan. 8; Chicago, Jan. 10; Columbus, O., Jan. 12; Memphis, Tenn., Jan. 16.
Langendorff, Frieda—Minneapolis, North and South Dakota, during December.
Lerner, Tina—Philadelphia, Jan. 5.
Lonsdale, Gertrude—Carnegie Hall, N. Y., Dec. 26 and 29.
Mahon, Edith—Philadelphia, Jan. 5.
Marchesi, Blanche—Chicago, Dec. 20 and Jan. 3; Milwaukee, Jan. 4.
Martin, Frederick—Boston, Dec. 21; Providence, R. I., Dec. 22; Troy, N. Y., Dec. 23; Worcester, Mass., Dec. 29; Boston, Jan. 6; Bay City, Mich., Jan. 12; Michigan City, Ind., Jan. 14.
Mead, Olive—New Haven, Jan. 12.
Mahr-Hardy, Caroline—Boston, Dec. 20.
Miller, Christine—Minneapolis, Dec. 25; Milwaukee, Dec. 29.
Morgan, Geraldine—New York, Jan. 10.
Munson, Grace—Brooklyn, N. Y., Dec. 20; Hotel Majestic, N. Y., Dec. 31.
Nordica, Lillian—Redlands, Cal., Dec. 19; San Diego, Cal., Dec. 21.
Ormsby, Frank—New York, Dec. 20.
Rider-Kelsey, Corinne—Carnegie Hall, New York, Dec. 26 and 29.
Rogers, Francis—New York, Dec. 30.
Schelling, Ernest—Boston, Dec. 22.
Spalding, Albert—Metropolitan Opera House, New York, Dec. 20; Boston, Jan. 4; Minneapolis, Jan. 6; Rockford, Ill., Jan. 8.

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Spry, Walter—Chicago, Jan. 3.
Stoddart, Maria—Brooklyn, N. Y., Dec. 25.
Strong, Edward—New York, Dec. 21; Worcester, Mass., Dec. 29.
Swickard, Josephine—New York, Dec. 21.
Tewksbury, Lucille—Minneapolis, Dec. 25; Duluth, Dec. 29.
Thompson, Edith—Brooklyn, N. Y., Dec. 19; Philadelphia, Dec. 21; New York, Dec. 22.
Werrenrath, Reinhard—New York, Dec. 19; Brooklyn, N. Y., Dec. 20; Schenectady, Jan. 8; Brooklyn, Jan. 16.
Williams, Evan—Columbus, Ohio, Dec. 20.
Williams, Grace Bonner—Boston, Dec. 21.
Winkler, Leopold—Reading, Pa., Jan. 7.
Willner, Dr. Ludwig—Philadelphia, Dec. 28; Pittsburgh, Pa., Dec. 30.
Young, John—Philadelphia, Dec. 30; Perth Amboy, N. J., Jan. 5 and 7.

Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Newton, Mass., Jan. 6; Boston, Jan. 10.
American Music Society—New York, Mendelssohn Hall, Dec. 30.
Bach Choral Society—Mendelssohn Hall, New York, Dec. 22.
Boston Symphony Orchestra—Boston, Dec. 19, 24 and 26; Providence, R. I., Dec. 29; Boston, Jan. 1 and 2; Philadelphia, Jan. 4; Washington, Jan. 5; Baltimore, Jan. 6; Carnegie Hall, New York, Jan. 7; Brooklyn, N. Y., Jan. 8; Carnegie Hall, New York, Jan. 9; Hartford, Conn., Jan. 11; Springfield, Mass., Jan. 12; Boston, Jan. 15 and 16.
Brooklyn Oratorio Society—Brooklyn, N. Y., Dec. 25.
Buffalo Orchestral Society—Buffalo, Jan. 14.
Flonzaley Quartet—Mendelssohn Hall, New York, Jan. 5; Boston, Jan. 7.
Handel and Haydn Society—Boston, Dec. 20 and 21.
Hess-Schroeder Quartet—New York, Dec. 22 and Jan. 14.
Klein's Sunday "Pops"—Deutsches Theater, New York, Dec. 20, 27; Jan. 3, 10 and 17.
Kneisel Quartet—Boston, Jan. 5; New York, Jan. 12; Brooklyn, N. Y., Dec. 13.
Lekeu Club, The—Boston, Dec. 20, Jan. 17.
Longy Club—Boston, Dec. 21.
Mannes, Mr. and Mrs. David—Belasco Theater, New York, Jan. 17.
Minneapolis Orchestra—Minneapolis, Minn., Dec. 20, Jan. 2 and 16.
New Haven Symphony Orchestra—New Haven, Jan. 12.
New York Oratorio Society—Carnegie Hall, New York, Dec. 26 and 29.
Nowland-Hunter Trio—Los Angeles, Cal., Jan. 11.
People's Symphony Auxiliary Club—Cooper Union, New York, Jan. 15.
Philharmonic Society—Carnegie Hall, New York, Jan. 8 and 9.
Russian Symphony Society—Carnegie Hall, New York, Jan. 14.
St. Paul Symphony—St. Paul, Jan. 10.
Symphony Society of New York—New York, Dec. 22 and 27, Jan. 3 and 5.
Thomas Orchestra—Chicago, Jan. 15 and 16.
Young People's Symphony Concerts—Carnegie Hall, New York, Dec. 19.

COLUMBUS, O., HEARS
DAMROSCH LECTURE

Noted Conductor Explains "Pelleas and Melisande"—Women's Music Club Musicale

COLUMBUS, O., Dec. 14.—Walter Damrosch gave an explanatory recital of "Pelléas et Mélisande" to a select audience in Memorial Hall last Monday evening. He played Debussy's weird music in a fascinating way, meanwhile giving a dramatic reading of Maeterlinck's drama, the whole being keenly enjoyed.

Tuesday afternoon, December 8, the Women's Music Club gave the second afternoon recital of the season. The members who took part were: Mrs. Amor W. Sharpe, soprano; Mrs. Wilbur Thoburn Mills, organist; Mrs. Mary P. Mithoff, contralto; Mrs. Ada Bulen Hidden, violinist; Mrs. Joseph Drake Potter, soprano; Mrs. Carlos B. Shedd, contralto, and Elinor Schmidt, Marian Lord and Ferne Carlton, pianists. All the compositions chosen were by women; the program was arranged by Mrs. Edward E. Fisher.

Bertha Young, organist, assisted by Edith Sage McDonald, soprano, and Maud Wentz McDonald, contralto, gave a very successful recital in the Broad Street Presbyterian Church on December 8. H. B. S.

What the Conductor of the New York Banks' Glee Club Says

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H. R. HUMPHRIES,
Conductor, N. Y. Banks' Glee Club.

BALTIMORE OPERA
CLASS BEGINS WORK

Gabrilowitsch Plays at Peabody Conservatory—Composer Dedicates Works to High Dignitaries

BALTIMORE, Md., Dec. 14.—The Opera Class held its first meeting of the season on December 8 at the home of President George T. M. Gibson. The opera to be rehearsed this year is "Il Trovatore." The soloists will be Mrs. Charles Morton and Mrs. George Simon, sopranos; Mrs. Rudolph H. Mottes and Carlotta Nicolai, contraltos; John E. Carey and Arthur Mantell, tenors; Tunstall Smith, R. H. Dawson and George T. M. Gibson, basses. The organization is one of the oldest in the city. Lucian Odenthal directs the class. Mrs. Arthur Mantell is the accompanist.

Ossip Gabrilowitsch, pianist, charmed his auditors at his recital at the Peabody Conservatory on December 11. There was a large attendance and the players' various numbers were heartily applauded.

Felice S. Iula, of Baltimore, has set to music Rev. John B. Tabb's poem, "A Rose." The composition is dedicated to the Pope. Mr. Iula is a pupil of Fred Lax, by whom he was awarded a diploma in harmony and composition. Mr. Iula has nearly completed a mass, which he will dedicate to the Cardinal.

The choir of the Church of the Prince of Peace, Walbrook, has been reorganized with Robert L. Paul as organist and choirmaster. A double quartet has been formed with Ada Bull and Grace Tabor, sopranos; Lizzie Schumacher and Mrs. Harold Hahn, altos; J. Banister Hall, tenor; Eugene Martenet and Harold Hahn, basses; one more tenor will be added.

The choir of Old St. Paul's Church sang Maunder's cantata, "Penitence, Pardon and Peace," at the special musical service on December 13. The soloists were C. Bertram Peacock and Master Winthrop E. Heyer. Miles Farron, organist and choirmaster, directed. Bart Wirtz, cellist, assisted.

A chamber music concert was given on December 12 at the Arundell Club by Washington musicians. The participants were Mrs. W. S. Bowen, pianist; Mira Chittenden, violinist, and Ethel Lee, cellist. A number of interesting concerts have been planned for the season by Mrs. Herbert E. Greene, chairman of the music section of the Arundell Club.

Ernest Hutcheson, of the Peabody Conservatory, has organized a class for advanced and post-graduate students devoted to performances by the students, with criticism by Hr. Hutcheson. The members are expected to present finished artistic performances for criticism. The class is limited to eight members. A students' recital was given at the Peabody Conservatory Wednesday afternoon by pupils of Ernest Hutcheson and Pietro Minetti, of the faculty. The participants were Anne Hull, Blanche Parlette, Marguerite Maas, Marie Hansen, piano, and Elizabeth Bohnenberg, mezzo-soprano.

The great Fair, "Cosmovilla," which ended on December 12, was a success; the musical program was carried to a satisfactory conclusion.

Ralph Kinder announces that his tenth series of Saturday afternoon free organ recitals will be given at Holy Trinity Church, Philadelphia, on January 9, 16, 23 and 30.

The assisting artists will be May Ebrey Hotz, soprano; Joseph Sullivan, baritone; Gertrude Keppleman Landis, violinist, and Bessie Kille Slaugh, soprano.

RANDOLPH'S 10 COMMANDMENTS
Director of the Peabody Conservatory Makes Laws for Students

BALTIMORE, Dec. 14.—Director Harold Randolph, of the Peabody Conservatory, has issued "Ten Commandments" to students of the conservatory as follows:

- Bend all your energies toward learning to study.
- Try your very best to get clear in your mind what it is your teacher wants of you.
- Arrange your work systematically.
- Don't postpone a day taking up your supplementary studies.

- Seize every occasion that offers for playing or singing before people.
- Never lose a chance of listening to good music.

- Don't forget when you go to a concert that although you may not care to listen, it is just possible your neighbor may.
- Don't expect to get through your studies without periods of profound discouragement and depression.

- Lose no time in making the acquaintance of your fellow students.
- Look at the bulletin boards! Upon this commandment hang all the law and the prophets, for with persistent neglect of it on the part of students the labors of a conservatory are but vanity and vexation of spirit.

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